

THE DIAPASON

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WICKS ORGAN IS BUILT FOR LAKE CHARLES, LA.

HAS ANTIPHONAL DIVISION

Three-Manual Instrument Is Dedicated in Episcopal Church of the Good Shepherd, Where George M. Kreamer Plays.

The Episcopal Church of the Good Shepherd in Lake Charles, La., has announced the completion of a three-manual organ of thirty-two ranks built by the Wicks Organ Company. The specifications were drawn up by George M. Kreamer, organist and choirmaster of the church, in collaboration with Robert F. Smith, Wicks representative, and Wallace McClanahan, organist and designer of Memphis, Tenn. The new instrument replaces a two-manual Hinners built nearly forty years ago.

Twenty-eight ranks comprise the main organ and four additional ranks are in a tower at the narthex entrance of the church. This forms an antiphonal division which is playable either on the great or the choir. The organ is entirely under expression, with the great and choir divisions in one chamber and the swell in another. The chambers are both on the same side of the chancel with a sound-proof wall between them. The console is on the opposite side. The vox humana is in a separate enclosure within the swell chamber and has sliding doors which can be set for the desired amount of tone opening. The antiphonal division has a separate motor and blower. It speaks through a grille in the ceiling of the tower entrance and also through a side grille into the interior of the church. The organ was dedicated at a morning service on Oct. 31.

The stop list is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 21 tubes.

SWELL ORGAN.

Contra Viole, 16 ft., 61 notes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Violina, 4 ft., 12 pipes.
Keinflöte, 2 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.

CHOIR ORGAN.

Double Dulciana, 16 ft., 73 notes.
Violin Diapason, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 notes.
Lieblichflöte, 2 ft., 12 pipes.
Terz, 1 3/4 ft., 16 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft., 12 pipes.
Dulciana, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Bassflöte, 8 ft., 12 pipes.
Spitzflöte, 8 ft., 32 pipes.
Violoncello, 8 ft., 32 notes.
Quint, 5 1/4 ft., 32 notes.
Superoctave, 4 ft., 12 pipes.
Blockflöte, 4 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.

ANTIPHONAL ORGAN.

Principal, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Open Flute, 4 ft., 12 pipes.
Salicet, 4 ft., 12 pipes.
English Horn, 8 ft., 61 pipes.

M. SEARLE WRIGHT, BACK FROM TOUR IN EUROPE



AUDIENCE OF 1,200 LISTENS TO SEARLE WRIGHT IN ABBEY

M. Searle Wright, organist of St. Paul's Chapel, Columbia University, gained the distinction of being the first American-born organist to give a recital in Westminster Abbey when he was heard there Aug. 12 by more than 1,200 people, one of the largest congregations ever to attend a recital in the Abbey. Mr. Wright's program included numbers by three contemporary American composers which were well received by the British audience. The program was as follows: "Grand Jeu," du Mage; Three Fantasias, Gibbons; "Allein Gott in der Höh sei Ehr" and Fugue in E flat, Bach; Canzona from Sonata 1, Whitlock; "Primavera," Bingham; Chromatic Study on "B-A-C-H," Piston; "Pageant of Autumn," Sowerby; Elevation No. 1, Dupré; "Recit de Nazard," Langlais; "Dieu Parmi Nous," Messiaen.

Mr. Wright has received an invitation from Sir William McKie, organist of the Abbey, to play another recital there at a later date. While in England Mr. Wright visited Mrs. Gustav Holst at her home in Thaxted.

This fall marks the beginning of the third year that Mr. Wright has directed the music at St. Paul's Chapel. Before that time he served for eight years as organist and choirmaster of the Chapel of the Incarnation in New York City. Mr. Wright is a member of the faculty of the Union Theological Seminary School of Sacred Music and is national secretary of the American Guild of Organists.

EDWARD SHIPPEN BARNES HAS RETIRED; MOVES TO NEW HOME

Edward Shippen Barnes, well-known organist and composer, has retired from the First Presbyterian Church of Santa Monica, Cal., where he has been organist and choirmaster for sixteen years. Mr. and Mrs. Barnes have moved to Palm

Desert, Cal., and will spend their summers at a cottage in Idyllwild, Cal.

Mr. Barnes' retirement terminates forty-five years of work as an active organist and choirmaster. After his graduation from the Yale University School of Music and study in Paris he was for one year at the Church of the Incarnation in New York City. Subsequent positions were at the Rutgers Presbyterian Church, New York, for eleven years, and at St. Stephen's Church, Philadelphia, for thirteen years.

DR. FRANCIS SNOW RETIRES; GEORGE FAXON TAKES POST

Dr. Francis W. Snow has been made organist emeritus of Trinity Episcopal Church, Boston, where he had served since 1922. Dr. Snow's retirement from active duty at the church went into effect Sept. 1. He has been succeeded by George Faxon, who goes to Trinity from St. Paul's Cathedral, Boston.

Dr. Snow was born July 1, 1890, and has been a resident of Boston since 1909. From 1911 to 1918 he was organist and choirmaster of the Second Church in that city. For four years he was at the Church of the Advent. For many years Dr. Snow has also served on the faculty of Boston University. As a composer of anthems he has achieved a high place and many of his compositions have been published by H. W. Gray, the Oliver Ditson Company and others.

KRAFT BEGINS NEW SERIES OF RECITALS IN CLEVELAND

Edwin Arthur Kraft, F.A.G.O., has begun his annual series of Sunday afternoon recitals at Trinity Cathedral in Cleveland. The first program was heard Oct. 17 and other recitals will take place Nov. 21, Dec. 19, Jan. 16, Feb. 20, March 20 and April 17. Carol Luikart will be guest organist at the January recital. The programs are open to the public without charge.

ORGAN AT PRINCETON CHAPEL IS REMODELED

AEOLIAN-SKINNER DOES JOB

Revised Scheme Includes Both Brustwerk and Positiv Divisions—New Great Diapason Chorus—Solo Reeds Retained

The Aeolian-Skinner Organ Company has completed an extensive rebuilding of the large organ in the Princeton University Chapel. The original four-manual instrument, installed in 1928 by the Skinner Organ Company, was one of the outstanding organs of its day. The tonal changes are designed to bring the organ more in line with present trends in organ building.

The great organ has a new diapason chorus of bolder proportions than the old. The choir, which had been a subsidiary division despite its size, has been given a flue chorus comparable to the great in power. Of the old solo, only the high-pressure reeds have been retained; the rest of the division has been made into a positiv.

The specifications of the organ, as rebuilt, are as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
Quintade, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Geigen, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Quint, 5 1/4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Doppelflöte, 4 ft., 61 pipes.
Principal Flute, 4 ft., 61 pipes.
Lieblich Flöte, 4 ft., 61 pipes.
Tenth, 3-1/5 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 3-4 ranks, 267 pipes.
Cymbale, 4-6 ranks, 330 pipes.
Basson, 16 ft., 61 pipes.
Contra-Tromba, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Octave Tromba, 4 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Principal Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute celeste, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 61 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Cornet Eighth, 4 ft., 61 pipes.
Cornet Twelfth, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 73 pipes.
Cornet Fifteenth, 2 ft., 61 pipes.
Cornet Seventeenth, 3 1/4 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Cornet, 5 ranks, 305 notes.
Posaune, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR BRUSTWERK.

Gamba, 16 ft., 12 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Dulciana Celeste, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Fagotto, 16 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Corno di Bassetto, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Tremolo.

(Unenclosed)

Gedeckt, 8 ft., 61 pipes.
Quintadena, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Nineteenth, 1 1/2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Cymbel, 4 ranks, 244 pipes.

POSITIV-BOMBARDE.

Gedecktpommer, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.

Blockflöte, 4 ft., 61 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Nachthorn, 2 ft., 61 pipes.
 Tierce, 1-3/5 ft., 61 pipes.
 Larigot, 1 1/2 ft., 61 pipes.
 Scharf, 5 ranks, 305 pipes.
 Krummhorn, 8 ft., 61 pipes.
 Contra Tuba, 16 ft., 73 pipes.
 Tuba, 8 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 Tuba Clarion, 4 ft., 73 pipes.

PEDAL ORGAN.

Diapason, 32 ft., 12 pipes.
 Diapason, 16 ft., 32 pipes.
 Contra Bass, 16 ft., 32 pipes.
 Great Diapason, 16 ft., 32 notes.
 Quintade, 16 ft., 32 notes.
 Choir Gamba, 16 ft., 32 notes.
 Swell Echo Lieblich, 16 ft., 32 notes.
 Principal Octave, 8 ft., 32 notes.
 Octave, 8 ft., 32 notes.
 Quintade, 8 ft., 32 notes.
 Still Gedeckt, 8 ft., 32 notes.
 Twelfth, 5 1/2 ft., 32 notes.
 Super Octave, 4 ft., 32 notes.
 Mixture, 5 ranks, 160 pipes.
 Bombarde, 32 ft., 12 pipes.
 Contra-Fagotto, 32 ft., 12 pipes.
 Tuba, 16 ft., 32 notes.
 Trombone, 16 ft., 32 pipes.
 Fagotto, 16 ft., 32 notes.
 Tromba, 8 ft., 32 pipes.
 Pommer, 8 ft., 32 notes.
 Clarion, 4 ft., 12 pipes.

ESTEY THREE-MANUAL ORGAN
FOR CHURCH IN HICKORY, N. C.

The Estey Organ Corporation is to build its second organ for the First Baptist Church of Hickory, N. C. The original organ, installed in 1920, will be moved to the chapel of the new edifice to be completed in June, 1955. The sale of the second instrument was negotiated by Norman A. Greenwood, district representative of the Estey Company. The organ is to have the following stoplist:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
 Melodia, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Rohrflöte, 4 ft., 61 pipes.
 Mixture, 2 ranks, 122 pipes.
 Chimes, 21 tubes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 68 pipes.
 Gedeckt, 8 ft., 68 pipes.
 Viole de Gambe, 8 ft., 68 pipes.
 Voix Celeste, 8 ft., 56 pipes.
 Geigen Octave, 4 ft., 68 pipes.
 Flute Harmonic, 4 ft., 68 pipes.
 Plein Jeu, 3 ranks, 183 pipes.
 Trumpet, 8 ft., 68 pipes.
 Oboe, 8 ft., 68 pipes.
 Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
 Bourdon, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Unda Maris, 8 ft., 56 pipes.
 Koppelflöte, 4 ft., 68 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 English Horn, 8 ft., 68 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt, 16 ft., 12 pipes.
 Contra Dulciana, 16 ft., 12 pipes.
 Octave, 8 ft., 32 pipes.
 Bass Flute, 8 ft., 12 pipes.
 Gedeckt (Swell), 8 ft., 32 notes.
 Choral Bass, 4 ft., 12 pipes.
 Trombone, 16 ft., 12 pipes.

THE DIAPASON.

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FREDERICK C. MAYER'S
RETIREMENT ORDERED

BY PRESIDENT EISENHOWER

West Point Organist for Forty-Two
 Years Must Quit Dec. 31—
 Truman Act Is Reversed—
 Friends Charge Plot.

Frederick C. Mayer, for forty-two years organist and choirmaster of the Cadet Chapel at the United States Military Academy, West Point, N. Y., must retire under an executive order signed Oct. 5 by President Eisenhower. Readers of THE DIAPASON will recall that two years ago Mr. Mayer was saved from enforced retirement by a special order from Harry S. Truman. At that time Mr. Mayer had reached the statutory retirement age of 70 years but requested that he be allowed to keep the post until the large organ in the chapel, designed by him, was completed. A White House news release indicates that Mr. Mayer will be retained as a paid, part-time consultant on the organ, an instrument of 800 stops.

The effect of President Eisenhower's act was to countermand the Truman order, effective Dec. 31. According to the *New York Times*, Mrs. Courtney Campbell of New York City, chairman of a committee that has worked to retain Mr. Mayer until the organ is finished, said she was shocked by the President's order. She said the army had been out "to get" Mr. Mayer ever since his friends went over Major General Frederick A. Irving's head and got the Truman order. General Irving is commandant at West Point.

Mr. Mayer estimates that completion of the organ will require about two more years. A huge and mechanically complicated console was installed recently by M. P. Möller.

LOVELACE AND BARNES PLAY
RECITALS IN EVANSTON, ILL.

Dedicatory recitals on the rebuilt four-manual Austin organ in the First Methodist Church, Evanston, Ill., were played Oct. 17 by Austin C. Lovelace, D.S.M., and Oct. 24 by William H. Barnes, Mus. D. The resources of this instrument were described in the March, 1954, issue of THE DIAPASON.

Dr. Lovelace's program was as follows: Chorale, Jongen; "Old Hundredth," Bourgeois; Prelude on an Old French Tune, Whitlock; "The Musical Clock," Haydn; "Mist," Doty; Prelude, Schroeder; Passacaglia, Bach; Pastoral Dance, Milford; "Rhythmic Trumpet," Bingham; "Vexilla Regis," Purvis; Scherzo from Symphony 4, Widor; Antiphon 3, Dupré; Fanfare and Gothic March, Weitz.

These numbers were played by Dr. Barnes: "Grand Choeur Dialogue," Gigout; Sinfonia to "God's Time Is Best," Chorale Prelude on "Hark, a Voice Saith" and Variations on "O God, Thou Faithful God," Bach; "Dialogue for Two Trumpets," Clerambault; Andante from "Grande Piece Symphonique," Franck; Symphonic Chorale, "May Thy Grace Abide with Us," Karg-Elert; Prelude on "Malabar," Sowerby; "On a Theme by Vulpus," Willan; "Poeme Mystique," Purvis; Improvisation on "Alleluia, Pascha Nostra," Titcomb.

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ANTON GOTTFRIED'S LIFE COMES TO CLOSE

PASSES AWAY AT AGE OF 92

Noted Maker of Organ Pipes Abandoned Planned Career as a Minister to Win Fame in the Organ Building Profession.

Anton Gottfried died in Daytona Beach, Fla., Oct. 10 at the age of 92 years. After being active in the organ industry in Germany and the United States for seventy-two years, he retired at the age of 89.

Born Feb. 10, 1862, in Neulussheim, Baden, Germany, a short distance from Heidelberg, Mr. Gottfried had the background of a home where music was the center. Early in childhood he showed a talent for music and mechanics. At the age of 5 he started to build a violin. Later he made flutes and zithers and even began to build a spinet. In 1878, when 16 years of age, he commenced to build his first organ. It was a great undertaking and a difficult job to make every part of this organ himself, from the pipes to the finished keyboard. Upon its completion a master organ builder came to the town and after inspecting the organ, pronounced it perfect mechanically and tonally. As a result he recommended that the boy enter an organ building institution to develop his talents. This was delayed temporarily by his desire to be a minister or missionary. He entered the Missionschule Chrischona, Basel, Switzerland, in 1883, but because of poor health had to terminate his studies and return home. In the ensuing five years he learned all phases of the organ in the organ factories of August Laukhuff in Weikersheim and Eberhard Walcker in Ludwigsburg, both in the Province of Württemberg, Germany.

Planning to come to America, Mr. Gottfried landed in New York July 29, 1888, and was employed in the Hilbourne Roosevelt plant, at first in New York and later in Philadelphia. The same year he married Regina Merz of Neulussheim, Germany.

In 1890 Mr. Gottfried founded his own business of manufacturing organ pipes over a blacksmith shop in Philadelphia. He hired two young men as apprentices—Harry Auch of Philadelphia and Fred Schillinger of Erie, Pa., who remained with him most of their active lives, making organ pipes until they recently retired.

In 1894 he moved his business to Erie, Pa., at the invitation of Mr. Felgmaker, who made room for him in his organ factory. Mr. Gottfried's business expanded so rapidly that for a time he also used an old match factory. In 1904 he built a modern three-story building at Nineteenth and Myrtle Streets. The following years found him branching into the manufacture not only of metal pipes, but also wood pipes. In 1907 he started to manufacture reeds and received the order to install in the large organ in the Amphitheater at Chautauqua, N. Y., nineteen sets of reeds and two 32-foot sets of pedal stops. As years went on he branched into the manufacture of all the other parts of the organ, so that more space was needed and another large factory was occupied in 1920. The demand for Gottfried pipes and parts came from all over the world and by 1928 he employed 110 persons.

About 1916 he gradually started to develop the Gottfried organ. During his lifetime he designed and created many unusual stops for various organ builders in the United States, Canada and Europe which they installed in such outstanding organs as the Wanamaker organ in Philadelphia, the Atlantic City convention hall organ, the Atlantic City high school organ, the Riverside Church organ in New York City, the organs in the Metropolitan Church and the Royal York Hotel in Toronto, and the Cathedral of Passau, Germany. He designed and patented a new style of pipe known as "the flat-front pipe". This pipe was not a complete cylinder but had about one-third its circumference straight and parallel to the mouth. From this "flat-front pipe" he produced two powerful gamba celestes which can be found in the Philadelphia Wanamaker store organ and the Atlantic City convention hall organ. Likewise he employed this same style of pipe to reproduce reedless oboes and saxophones.

In 1934, using this style of pipe but shaping the upper lip the same as a person's upper lip, equipping the pipes with

tuning slides which extended beyond the body lengths and which he called acoustical tuners, he created a voix celeste. At the same time he designed a new reed stop which he named American cornet. The bodies were slender inverted cones with the bells flaring the same as the cornet instrument. This voix celeste was given by his son, Henry A. Gottfried, and the American cornet by Anton Gottfried as memorials to Mrs. Anton Gottfried, who died in 1928. They were included in the new Gottfried organ which in 1934 was installed in their family church, Salem Evangelical United Brethren in Erie. In 1946 the final Gottfried organ was installed in the Twelfth Street Evangelical United Brethren Church, Detroit.

For the large organ in the Atlantic City convention hall Mr. Gottfried designed the style of body, developed the scales and personally voiced the following reeds: Cor'd orchestre, Gabriel's posaune, Gabriel's horn, Egyptian horn and the brass trumpet (bodies of brass). Other reed stops designed and named by him were the American trumpet, American cornet, horn jubilante and vox de baritone.

For many years he was the Sunday-school teacher of the elderly men's Bible class in Salem Church, Erie. He outlived by many years all the original members of this class. Likewise for many years he was class leader at Salem Church, where he conducted the weekly prayer meetings. On one occasion when on one of his business trips to sell an organ to a church the regular minister was absent Mr. Gottfried preached the Sunday morning sermon. For many years he also wrote German poems which were published in the local Erie German newspaper, *The Erie Tageblatt*, and in the German Evangelical Church periodical, *Der Christliche Botschafter*.

Some years ago the late Mr. Morton, acoustic engineer of the American Steel and Wire Company, affectionately referred to Mr. Gottfried as "the world's greatest tone producer". The late Dr. Oskar Walcker, at the time he was head of the world-famous organ firm in Germany, wrote: "In my opinion there is no doubt that you are the greatest artist in the art of voicing and the leader of the world in organ pipe and tone production".

Two daughters—Mrs. Hilda Beyer and Mrs. Clarence Gerrard—died in 1942 and 1928 and one infant son, Anthony, in 1900. Surviving are: Mrs. Alfred Foerster, Chicago; Mrs. Charles Mathews, Erie, and Mrs. Helene Raymond, Princeton, N. J.; two sons—Herbert R. Gottfried, Hopeville, N. J., and Henry A. Gottfried, Daytona Beach, Fla.—and two sisters—Mrs. John Hensler, South River, N. J., and Miss Minna Gottfried, Germany; five granddaughters, one grandson and five great-grandchildren.

Funeral services were held Oct. 14 in Erie.

VAUGHAN WILLIAMS SERVICE

BY THE CANTERBURY SOCIETY

Four special programs of choral music have been announced for the 1954-55 season of the Canterbury Choral Society by the group's founder and conductor, Charles Dodsley Walker. These "services of music" take place Sunday afternoons at 5 o'clock in the Church of the Heavenly Rest, New York City, where Mr. Walker is organist and choirmaster.

Nov. 7 this season's series will be inaugurated with a "Vaughan Williams festival," consisting entirely of works by the British composer who will be in this country at the time. The program, which will be under the honorary patronage of the British consul general in New York, will include hymns, service music, organ selections and major choral works by Vaughan Williams. Featured at this service will be the baritone Stephen Douglass, best known as the star of the London production of "Carousel" and more recently of "The Golden Apple" on Broadway. He will sing the "Five Mystical Songs" for baritone and chorus. Brass and timpani from the New York Philharmonic Symphony Orchestra will join with the chorus and organ in the performance of several of Vaughan Williams' choral masterpieces, including the majestic Festival Te Deum, written for the coronation of King George VI in 1937. Also on the agenda for this season are a performance of Buxtehude's Magnificat and Handel's "Messiah" (Advent and Christmas portions), with orchestra, Dec. 19; Brahms' Requiem March 13, and Haydn's Nelson Mass, with orchestra, May 15.

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RICHARD G. ENRIGHT



RICHARD G. ENRIGHT and his wife, Clara Mae, spent last summer in study at the Royal School of Church Music in England. Both devoted six weeks to classes at the school and were organ students of Gordon Phillips. After their period of study they traveled on the continent for four weeks before returning home Aug. 18. Both hold the master of music degree from Northwestern University and are members of Pi Kappa Lambda.

Mr. Enright has assumed new duties as organist and choirmaster of the First Presbyterian Church in Evanston. This church has duplicate services at 9:30 and 11:00 each Sunday, and Mr. Enright conducts separate adult choirs for each. For the past six years Mr. Enright has been organist of this church and in ad-

dition has been the associate organist of the Fourth Presbyterian Church in Chicago. He will now devote his full time to the Evanston parish and to his teaching as a member of the organ faculty of the Northwestern University School of Music.

On Oct. 19 Mr. Enright gave a recital on the recently rebuilt instrument of the First Presbyterian Church in Rockford, Ill., including on his program several selections of early English music which is not published but was brought back from England in manuscript.

WALTER BAKER DIRECTED performances of Brahms' Requiem Oct. 10 and Mozart's "Grand Mass" Oct. 24 at Holy Trinity Lutheran Church in New York City. Mr. Baker has announced that two oratorios will be heard every month at Holy Trinity through the winter.

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Joh. Nepomuk David and His Contribution to Music of the Organ

By HEINRICH FLEISCHER,
Ph.D., F.A.G.O.

[Organist of Rockefeller Memorial Chapel,
University of Chicago.]

[Dr. Fleischer will give a recital in Rockefeller Memorial Chapel Nov. 28, devoted entirely to compositions of J. N. David, giving a cross-section of his work from 1927 to the present. The University of Chicago chapel choir under the direction of Richard E. Vikstrom will participate by performing two a cappella motets of David. Dr. Fleischer for many years stood in close personal relations to David while both were professors at the Leipzig Conservatory.]

The name of Johann Nepomuk David is appearing more and more on the programs of organ recitals in the United States. Nevertheless, he is still much less known here than his extraordinary stature in present-day organ literature deserves. In Europe, particularly in the German-speaking countries, but also in Scandinavia, during the last two decades he has risen steadily to the rank of one whose works are an integral part of the organ curricula in conservatories and the repertoire of church organists and recitalists. The following remarks are intended to describe to some degree David's personality and style, his stand amid other important living composers and the historical background against which his work must be seen.

Contrary to the French, German organ playing and literature suffered a long and deep decline at the end of the eighteenth and throughout the nineteenth century. None of the great German composers between 1750 and 1900 considered writing for the organ as an essential means of expression as had Bach or as César Franck did. The mass of German organ literature of that time is mediocre and stands no comparison with the high quality of the symphonic, piano and chamber music of the same period. The few good organ compositions by Mendelssohn, Schumann, Liszt, Reubke and Brahms are only exceptions which confirm the statement, not only because of their small number, but also because even they cannot be considered as typical and the very best work of their respective authors. Together with the decline of organ literature, the art and skill of organ playing had fallen to a low mark and no music connoisseur and concert-goer could rightly regard an organist as equal to a pianist or a conductor in musicianship and musical importance.

It was the meteorlike appearance of Max Reger (1873-1916) which completely and almost overnight changed the situation. Here was a first-rank composer, considered by many the legitimate heir to the Schubert-Schumann-Brahms line, who saw in writing for the organ the core and center of his work. The great wealth of his fantasies, preludes, fugues, toccatas, sonatas, passacaglias and chorale preludes was an incentive for organists and soon became part of their repertoire. The musical public had to face and become accustomed to the fact that the organ was no longer a wall-flower but could be a medium for compositions no less important than Strauss' orchestral works and Pfitzner's chamber music.

It was a fateful coincidence that Reger found a lifelong friend in Karl Straube (1873-1950), organist at the Leipzig St. Thomas' Church, eminent Bach interpreter and great teacher. Straube at first was the only one who could master the immense difficulties of Reger's organ works. He had the courage to introduce them to the public and he passed his experience on to his pupils. Through Reger's and Straube's activity at the conservatory and at St. Thomas' Church the Bach city of Leipzig became the center of the now highly developed art of organ playing in Germany. Straube, comparable only to Liszt and Joachim as a virtuoso and teacher, became the head of the "Leipzig School"; nearly every organist of importance in Germany (but also many in Switzerland, England, Sweden and Denmark) has been a direct or indirect pupil of his. Reger, too, gathered a large circle of followers around him;

almost every known German organ composer between 1900 and the present studied with him or with one of his pupils: Haas, Grabner, Pepping, Raphael, Distler, Reda, Schroeder, Bornefeld and many others. A few independent masters, such as Karg-Elert, Kaminski and Hindemith, at least found encouragement and attention as organ composers because Reger had paved the way.

The years after Reger's early death and after the first world war saw many new impulses and changes, again with Straube and the Leipzig School leading the way. The renaissance of the wealth of the pre-Bach organ literature, the "organ movement," a religious awakening and with it a new consciousness of the liturgical function of the organ—all this widened and deepened the ground which Reger had prepared. Contemporary German organ composers no longer write in the style of Reger; only a sharp eye can discover traces of direct influence. Also the style of playing and of organ construction has changed. But they all stand on the shoulders of Reger and Straube, continuing work on the building, the foundations of which have been laid by these two great men.

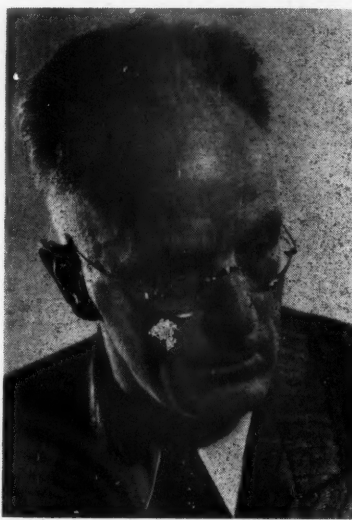
David originally did not stem from the Leipzig School. He started as an outsider, far away in Austria in an entirely different atmosphere. There he grew to independence, developed his personality, and won wide recognition as a composer. But it is of decided significance that he then was attracted by the magic circle of Leipzig and finally became its master, thus confirming and verifying the development of a half century.

Johann Nepomuk David was born in 1895 in the small Austrian town of Eferding on the Danube River. Like Reger, he is the son of a school teacher and a Catholic, and yet, again like Reger, Protestant church music has felt his decisive impulses and from him has received many valuable works. He received his education in the Latin school of the old abbey, St. Florian, the same place where Anton Bruckner had been organist and is now buried beneath the chapel organ. Indeed, an enthusiasm for Bruckner has remained with David all these years and Bruckner-like themes and moods can occasionally be found even in his later works. Still more important for the shaping of his artistic personality was the daily connection of the choir boy with the world of Gregorian chant and the motets of the Golden Age of polyphony. This experience was deepened by the study of classical languages and medieval scholastic and mystical thought (he still speaks Latin as fluently as a Renaissance humanist). Medieval philosophy of music, its magic symbolism beyond mere aesthetic and human appeal, left deep traces on David's work and thinking. After a few years of teaching in public schools, he went to Vienna to study composition, organ and piano at the academy. There he came under the influence of Arnold Schoenberg and his school, whose expressionistic style is reflected in David's first composition (Chamber Symphony).

From 1924 until 1934 David was organist and choirmaster in Wels, Austria. In these years he became deeply interested in Bach's works, particularly the later composition of the old Bach, such as the "Art of the Fugue," which in such a significant way trace back to the medieval foundations of Occidental music. This finally caused him to reexamine his position and to renounce his former works and style of writing. He started anew, writing at first only organ compositions, and soon won attention and enthusiastic recognition. In a widely noted essay Albert Schweitzer proclaimed him to be the coming genius. The best organists in Switzerland, Austria and Germany took his music into their repertoire. In a few years his dominant role as organ composer was so established that in 1934 he was called to the chair of composition at the Leipzig Conservatory, the very same position which Reger had held twenty years earlier. Here he attracted many students. Besides teaching, he conducted the conservatory a cappella chorus and in 1941 became director of the conservatory.

The spirit of the old music center, the Bach tradition of Leipzig and his close friendship with Karl Straube helped to develop David's creative powers to full

JOHANN NEPOMUK DAVID



maturity. He continued writing organ music and also began to compose for choir, stimulated by his close relation to Straube's St. Thomas choir, for which he wrote most of his motets. The Leipzig Gewandhaus Orchestra inspired him to enter the symphonic and chamber music fields with such success that today also in concert halls he is one of the most frequently performed contemporary German composers. Together with Hindemith, Egk and Orff he must be regarded as the leading master of his generation in Germany; as an organ composer he has no equal. In 1945, after the war, he returned to Austria, where for a few years he was director of the Salzburg Mozarteum. In 1948 he followed a call to the State Academy of Music in Stuttgart, Germany, where he now lives, teaching composition and conducting an a cappella choir.

David is a universally educated man with a profound knowledge of literature, philosophy and the musical sciences. Nevertheless, as a composer he shows no literary or historic tendencies. His music is not an interpretation of certain philosophical thoughts, such as that of the Romantics. It is most actual and "contemporary." Certain characteristics which resemble medieval forms and techniques are not mere historical reminiscences, but—like Stravinsky—stem from the depths of his individuality. His personality has the almost ecstatic high tension and nervous sensitiveness which we know from Hugo Wolf, but he is healthier and more robust than that *fin de siècle* composer, and has also much of the domineering rigor of a Gustav Mahler. Taciturn, reserved, and extremely strict toward his pupils and himself, he is a person with whom it is not always easy to deal; but he exerts a fascinating influence as teacher and conductor and among sympathetic friends.

There follows a detailed list of David's organ works and a more condensed list of his other compositions:

ORGAN WORKS:

Ricercare in C minor (1925).
Chaconne in A minor (1927).
Hymnus "Pange, Lingua" (1928).
Hymnus "Veni, Creator Spiritus" (1928).
Passamezzo and Fugue in G minor (1928).
Toccata and Fugue in F minor (1928).
Fantasia on "L'Homme Arme" (1929).
Praeludium and Fugue in D minor (1930).
Prelude and Fugue in G major (1931).
Prelude and Fugue in A minor (1931).
Phantasy and Fugue in E minor (1935).
Phantasy and Fugue in C major (1935).
Ricercare in E minor (1938).
Introitus, Chorale and Fugue on a Theme by Anton Bruckner for organ and nine brass instruments (1938).
"Choralwerk," twelve volumes (1930-54; to be continued). The "Choralwerk" contains 41 settings, mostly of German chorales, but also of medieval spiritual folk-songs. All possible forms of treating a *cantus firmus* are represented: short chorale preludes similar to those of Bach's "Little Organ Book," toccatas, passacaglias, fugues, concerti, fantasies, variation cycles. Some of these are of the largest dimensions.

CHORAL WORKS:

Twelve motets (based on Bible texts, chorales, Gregorian melodies; a cappella, some for double chorus).
German Mass, a cappella.
Missa, "De Angelis," a cappella.

Four Spiritual Songs for soprano and organ.
Three madrigals.
Twenty German folksong settings.

ORCHESTRAL WORKS:

Seven Symphonies.
Two Partitas.
Concerto for flute and orchestra.
Concerto for violin and orchestra.
Two concerti for string orchestra.
Divertimento on German folksongs.
German dances for string orchestra.
Variation on a theme by Bach.
Variations on a theme by Schuetz.

CHAMBER MUSIC:

Trio for flute, violin and viola.
Trio for flute, guitar and viola.
Five string Trios.
Five duos (for violin, viola, 'cello, flute, lute, recorder, clarinet).
Six Solo Sonatas (for violin, viola, 'cello, flute, lute).

All these compositions are published by Breitkopf and Haertel, Wiesbaden, Germany (American representative: Associated Music Publishers, Inc., New York).

It is almost impossible to describe the style of a composer without giving musical illustrations. One must also bear in mind that no style guarantees quality; even today in any style good and bad music may be written. Furthermore, contrary to popular opinion, an artist is not the greater the more he develops on his own and independent of other influences. The real genius is more open to experiences and influences of the past and the present than the average talent; his instinct and nerves scent out underlying currents of his times which are secret to others. To a certain degree individual components of his creative mind and work can be identified. It must be taken for granted, of course, that they have been amalgamated into a new organic compound. This cannot be proved by categories of reason; it can only be experienced.

The characteristic which first strikes the student not yet acquainted with David's music is its strict polyphonic texture. All contrapuntal devices are employed, even the most complicated ones: canons, double canons at various intervals, augmentation, diminution, inversions and retrograde. They occur in almost every measure except for occasional free, toccata-like, brilliant passages. Never since the days of the Dutch masters Obrecht, Josquin and Compère has music showed such a concentrated, homogeneous structure, save some works of the late Bach. With only slight exaggeration one can say that every note is thematic, every motif or little flourish is a fragment or a variation or a transformation of the main theme. Such techniques are not mere ostentation or academic substitutes for lack of inspiration. Because they are masterfully handled and are always genuine music, they serve to condense and concentrate the texture and to create a certain sort of tension. But, as with the Dutch composers and Bach, they appear to be also a kind of self-imposed restraint or even "chastisement," permitting the expression of things which could not be uttered in a freer language. Here seems to be a parallelism to the principle of Schoenberg's school and other contemporary trends. In both cases there is established even before expression begins a fixed framework in which no "free" note is permitted. With Schoenberg it is a rigid selection from the twelve-tone series, with David a compact polyphonic structure reduced to utmost homogeneity. David himself does not employ the twelve-tone technique. His style is more tonal—tonal not in a harmonic-functional but in a melodic, modal sense, similar to that of Hindemith, Orff, or the later Stravinsky.

David's music, including his organ music, moves within an extremely wide range of expression. There are passages with the hymnic and sublime splendor of a Bruckner adagio. On the other side he is a master at conjuring up the world of the infernal and the demonic. One is sometimes reminded of the almost barbaric eruptions and motoric rhythms of certain Bartok pieces. Between these extremes stand slow movements with the cool, unsentimental stillness of a nocturne by Hindemith or Stravinsky. Brilliant and rhapsodic sections of fiery ecstasy change off with melodic, chamber music-like episodes, the "Austrian" amiability of which betrays David's homeland. His style shares with Hindemith's a certain elastic elegance, but he seems to incline

more toward the great monumental form, David being more a Bruckner and Hindemith a Brahms.

Most of David's organ music is extremely difficult to play and requires an accomplished organist. However, also from a technical point of view, it is always interesting and worthwhile to study. He knows exactly what will "sound" on the organ. There are no "blind" spots; no effect is lost; there is always a balanced proportion of technical difficulty and result. His organ style is often quite unconventional. Like Buxtehude and Reger for the organ or Chopin for the piano, he seems to enjoy exploring all of the possibilities of expression which the organ can give.

The quality of a composer's work cannot be measured by the time which elapses before it wins success in countries other than his own. It took long years before Brahms became popular in America; Fauré is still almost unknown in Germany. On the other hand, Wagner's and Debussy's music won international recognition almost instantly. In this country David's name is known only to a few musicians. Nevertheless, it seems probable that this is due to the circumstances of world war II and the first post-war years. Once the ground is broken there is reason to believe that certain features of David's music will become immediately appealing and fascinating, especially to the American public, both professional musicians and musical laymen. The writer has found this to be the case each time he has played David in his recitals. It would be more than gratifying to him if with this article he might interest American organists in the music of David and encourage its performance in this country.

CLARK B. ANGEL



CLARK B. ANGEL has been appointed organist and choir director of the First Congregational Church in Eau Claire, Wis., and director of the Eau Claire Male Chorus, an organization of seventy-five members. For the last two years Mr. Angel has been director of vocal music and instructor of organ at the Ohio Soldiers and Sailors Orphans' Home in Xenia and organist and choirmaster of the chapel there.

Mr. Angel is a native of Ohio. He received the bachelor of music degree *magna cum laude* in 1947 from Baldwin-Wallace College and in 1952 Boston University awarded him the degree of master of arts in musicology. Mr. Angel also studied at Ohio State University, the Berkshire Music Center, Union Theological Seminary and the University of Minnesota. Among his organ teachers were Albert Riemenschneider, Walter Blodgett, Edgar Hilliar and Andre Marchal.

Former church positions held by Mr. Angel were in Bowling Green, Cleveland and Columbus, Ohio; Boston and Battle Creek. He served as dean of the Southwest Michigan Chapter of the A.G.O. Mr. Angel is a composer and an editor of early music and some of his editions have been published by G. Schirmer, Inc., and other houses. He has appeared in numerous recitals in Ohio and Michigan. Mr. Angel served in the army for more than three years. Much of this time was spent abroad as an interpreter.

MENDELSSOHN'S "ELIJAH" was performed in four parts at evensong services in October at St. Bartholomew's Church, New York City, where Harold Friedell, F.A.G.O., is organist and choirmaster. Mr. Friedell's choir sang Faure's Requiem at evensong Oct. 31.

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Organ at Orchestra Concert

Saint-Saens' Third Symphony, with Fritz Reiner conducting and Irwin Fischer at the organ, was the featured work Oct. 14 and 15 when the Chicago Symphony Orchestra opened its sixty-fourth season in Orchestra Hall. The conductor, the orchestra and the organist combined to give a brilliant and thoroughly satisfying performance of what has been called Saint-Saens' finest orchestral work written along classical lines. To be a good orchestra organist it is even more necessary to play with assurance than in ordinary recital work, and it was apparent to all that Mr. Fischer, though responding to every wish of the conductor, was master of his instrument.

There is nothing like a really successful opening concert to pave the way for an outstanding season. The audience's response to this program underlined what the critics have been saying about the Chicago Symphony ever since Mr. Reiner took over its leadership a year ago. Other works played at the opening concert were Beethoven's "Leonore" Overture No. 3, Respighi's "The Fountains of Rome" and Ravel's Second "Daphnis and Chloe" Suite. All of these were played with skill and magnificent orchestral tone.

ORGAN IN RIVERSIDE CHURCH
WILL BE OPENED ON MARCH 30

Wednesday, March 30, 1955, is the date set for the opening recital on the Aeolian-Skinner organ at the Riverside Church in New York City. Virgil Fox will play a program of organ concertos with the New York Philharmonic Orchestra, Dimitri Mitropoulos conducting. Tickets of admission will be necessary and can be procured by writing directly to the church, 490 Riverside Drive, New York 25, N. Y.

Virgil Fox returned from Europe in September to begin another busy season. Highlight of the fall season was to be his performance Oct. 29 and 30 of the Bach Concerto in D minor with the Philadelphia Orchestra, Eugene Ormandy conducting. His program opened a series

of six Bach programs in Philadelphia. Mr. Fox will play the same concerto in November with the Rochester Civic Orchestra at the Eastman Theater. During the same months RCA Victor Records will release two of Virgil Fox's recently recorded LPs. Besides Philadelphia and Rochester, Mr. Fox will play in Allentown, Pa., Buffalo, Birmingham, Saginaw, Mich., Newton, N. J., Binghamton, N. Y., Iowa City, Ottumwa, Ottowa, Ill., Hartford, Bloomsburg, Pa., and Rahway, N. J.

TWO NEW ORGANS BY MÖLLER
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Two new Möller organs in the Washington metropolitan area received their first public hearings Sept. 21 and 22. The first of these was the large three-manual in the First Baptist Church of Alexandria, Va. Walter Baker, organist and music director of the Church of the Holy Trinity, New York, played the recital. The program: "Fugue a la Gigue," Bach; Toccata in F, Bach; Introduction, Passacaglia and Fugue, Reger; "The Storm on the Lake," Karg-Elert; Scherzetto, Vierne; Berceuse and Spinning Song, Dupré; Toccata, Karg-Elert. Mrs. Isaac A. Keith is organist of the church.

Sept. 22 Ernest White, of the Church of St. Mary the Virgin, New York City, presented the opening recital in the Cleveland Park Congregational Church, Washington. The organ is one of the new small type which Möller has introduced. Mr. White designed this organ and supervised its installation. It was astonishing to hear the variety of tone colors he produced from this small unit, consisting of two cabinets, one on each side of the chancel. Mr. White rendered the following program: "Soeur Monique," Francois Couperin; Allegro Moderato, Concerto 4, Handel; Partita, "Ach was soll ich machen," Pachelbel; Eight Short Preludes and Fugues, Bach; Prelude, Fugue and Variation, Franck; Pavanne, Elmore. In addition to the new organ Cleveland Park Church has installed a new organist, Miss Marjorie Needham, a new acquisition of the organist colony of the nation's capital.

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Specifications of the three-manual organ to be installed in the Broadmoor Baptist Church, Shreveport, La., have been released by M. P. Möller, Inc. An announcement of this contract appeared in the September issue of THE DIAPASON. The church is under construction and the organ will be installed as soon as the edifice is completed. The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes (from Choir), 21 notes.
Tremulant.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 21 bells.
Tromulant.

PEDAL ORGAN.

Diapason, 16 ft., 12 pipes.
Sub Bass, 16 ft., 32 pipes.
Erzähler, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Erzähler, 8 ft. (from Choir).
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Mixture, 3 ranks (console only).
Contra Trompette, 16 ft., 20 from Swell, 12 pipes.
Trompette, 8 ft. (from Swell).
Trompette, 4 ft. (from Swell).

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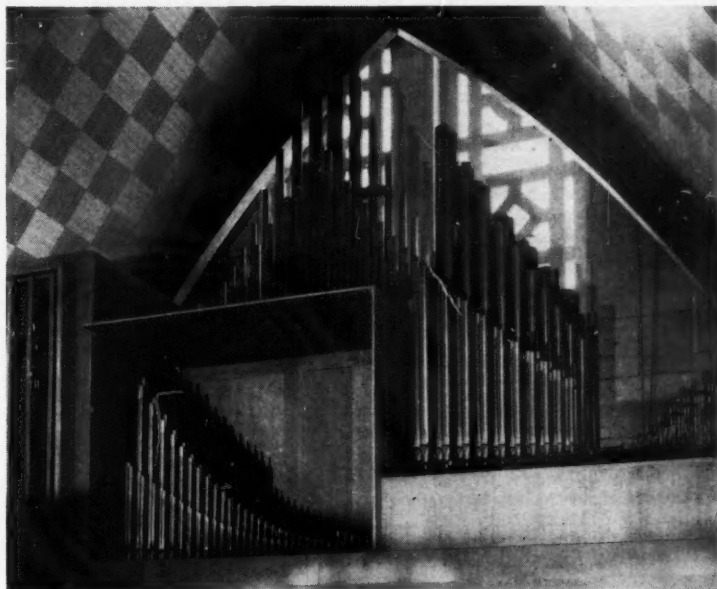
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15 Regional Conventions from Coast to Coast in 1955

American Guild of Organists

Chapters in Every State



Organized
April 13, 1896

Charter Granted
Dec. 17, 1896

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Dec. 17, 1896

Amended Charter
Granted
June 17, 1909
June 22, 1934, and
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The President's Column

Official announcement is hereby made of the sixtieth anniversary national convention of the American Guild of Organists in New York City in June, 1956. The invitation of the New York City Chapter was accepted by the national council of the Guild at a meeting Oct. 4 and the host chapter has already begun extensive preparations for this historic event. Serious consideration was given all five invitations received and after thorough discussion and recognition of the desirability of all the cities extending invitations, the strong feeling prevailed that as there had not been a national convention of the Guild in New York City since 1935, this was the right choice for 1956. So please make your plans now, to help celebrate the sixtieth anniversary of the Guild.

An amended charter was granted the A.G.O. Sept. 24 by the board of regents of the University of the State of New York, in response to a petition from the council of the Guild May 24. A copy of this important document, upon which the constitution of the A.G.O. is based, appears in another column of this issue of THE DIAPASON.

The tentative program received from the chairman of the conclave committee, Mrs. Marvin Fair, contains most attractive features planned for the New Orleans conclave Dec. 28-30 and all members of the Guild and their friends are cordially invited by the national Guild administration and the New Orleans host chapter to attend this midwinter gathering of church musicians during the Christmas holidays. The completed program will appear in the December issue of THE DIAPASON and the following will at least be indicative of the high interest and quality of the program features, such as: An organ forum; forum on Guild examinations; choral workshop (it is interesting and significant to note that the impetus given by the programs at recent national and regional conventions, as well as at conclaves, giving emphasis to the choral work of the A.G.O. on a par with organ work, is having a wide influence for good); organ recitals; concert of organ and orchestral music; a tour of the Tulane University campus; reception to Ferdinand Dunkley, F.R.C.O., F.A.G.O., a founder of the Guild; the president's breakfast to regional and state chairmen, deans and regents; the banquet and luncheon; visit to the famous Sugar Bowl stadium; a harbor trip on the Mississippi in the yacht "Good Neighbor" as guests of the City of New Orleans; a Norwegian Christmas party, arranged by the Royal Norwegian consulate; a panel on "What is your problem? Ask the experts." A partial list of those participating is as follows: Claude L. Murphree, F.A.G.O.; Wilbur Held, F.A.G.O.; Dr. Robert W. Glover, F.A.G.O.; Lillian Carpenter, F.A.G.O.; Wesley A. Day, F.A.G.O., Ch.M.; Madeline Ingram, Frank Collins, William C. Teague, J. H. Ossewaarde, Father Francis Burnley and Catharine Crozier. Write the dean of the host chapter, Henry S. Jacobs, A.A.G.O., Temple Sinai, 221 St. Charles Avenue, New Orleans, for conclave registration and hotel reservations. Those who would like to stay over for two days and enjoy the New Year football game in the Sugar Bowl should order tickets at once through A.G.O. headquarters in New York City. The tickets are \$12.50 a pair (no single tickets), plus registration fee of 50 cents.

Hotel reservations should be made through Dean Jacobs.

We are greatly pleased that the number of candidates for the Guild examination in June, 1954, showed a marked increase over 1953. There were 106 in all, including associateship, fellowship and choirmaster. Much attention is to be given to bringing the value of the choirmaster examination to the notice of our members, as never before.

All chapter treasurers have been reminded by the national treasurer, John Holler, that due to the amended constitution, which changes the fiscal year from Jan. 1 to Dec. 31 to Oct. 1 to Sept. 30, the 1955 bills to be sent in December, 1954, will be for three-quarters of a year, \$3.75. The bills to be sent in September, 1955, will be for \$5. for dues Oct. 1, 1955, to Sept. 30, 1956.

S. LEWIS ELMER
Charter Is Amended.

An application having been made by and upon the request of the council of the American Guild of Organists, New York, for amendment to its charter, it was voted by the University of the State of New York that the charter granted by the board of regents Dec. 17, 1896, such charter having been amended by action of the regents June 17, 1909, and June 22, 1934, be and the same hereby is further amended in the following respects:

1. By amending the purposes of the corporation to read as follows: (a) To advance the cause of worthy religious music and to raise the standard of efficiency of organists and choirmasters. (b) To conduct examinations to evaluate the training and attainments of the candidates in practical organ playing, choir training and the theory and general knowledge of music. (c) To grant certificates to candidates who pass such examinations. (d) To organize and disband chapters or branch chapters of the Guild.

2. By amending the provision with respect to membership of the Guild to read as follows: The membership of the Guild shall consist of founders, academic members (fellows, associates and choirmasters), non-academic members (members, student members, honorary members and subscribing members).

3. By including in the charter the provision that the headquarters of the corporation shall be located in the City and State of New York; and also the provision that the corporation shall be a non-stock corporation organized and operated exclusively for educational purposes, and no part of its earnings or net income shall inure to the benefit of any individual, and no officer, member or employee of the corporation shall receive or be entitled to receive any pecuniary profit from the operations thereof, except reasonable compensation for services.

NEW HAVEN CHAPTER—In the charming setting of St. Thomas' parish-house, fortified by a satisfactory treasury balance and led by an enthusiastic new dean, members of the New Haven Chapter held the initial meeting of the fall season. The executive board is composed of Mrs. Signe Luering, dean; Mrs. Louise Fisher, sub-dean; Charles Betz, secretary; Mrs. Clare S. Smith, registrar; Leon Beckwith, treasurer, and H. Frank Bozian, Robert C. Young, H. Leroy Baumgartner, Carl Bloom, Eldon Hasse and Huntington Byles. After the regular business of the meeting had been considered, the dean opened the floor to members so that each might have an opportunity to say both what he or she expected from the chapter and to make suggestions for future programs. The suggestions were many and varied and will be taken under advisement at the next board meeting and the programs will be reported in THE DIAPASON. At the adjournment of the meeting, the members partook of attractively served refreshments provided by the hospitality committee, with Mrs. Mary Reid as chairman, Miss Edna M. Robinson, Mrs. Lillian Schlegel and Miss Isabel Westcott assisting and Mrs. H. Frank Bozian pouring.—CLAIRE STEVENS SMITH, Registrar.

Twelve Musical Events in Princeton.

The Princeton Chapter has announced a series of twelve musical events for the 1954-1955 season. Oct. 12 Dr. Carl Weinrich met informally with the Guild members at the university chapel to demonstrate the new pipework which will have been just completed. Sunday afternoon, Oct. 31, he gave a formal recital in the chapel at 3:30. Nov. 17 Ray F. Brown and a small choir from the General Theological Seminary will present an illustrated lecture on hymns. In December Dr. Arthur Mendel will meet with the Guild for a discussion of "Bach Performance Problems."

Dr. David Hugh Jones of the Princeton Theological Seminary will conduct one program for the chapter and Robert Owen of Christ Church, Bronxville, is scheduled for a recital. Jan. 19 a clergy-organist dinner is scheduled in the parish-house of Trinity Church for clergy and organists of churches in the greater Princeton area. In February an all-day workshop conference, sponsored by the Middlesex Chapter of the Guild, will take place on the campus of Rutgers University, New Brunswick, N. J. John Low Baldwin, Jr., associate professor of music at Hamilton College, will give an organ recital.

March 30 Dr. Ruth Ellis Messenger, eminent hymnologist, will deliver an address to the chapter on early Latin and Greek hymns. April 27 Dr. John Finley Williamson, president of Westminster Choir College, will present a musical evening for the Guild at the college. In May there will be an address by Dean William Lemonds of the Oklahoma City Chapter of the Guild.

Hartford Chapter Opens Season.

Mrs. Ruth Malsick, the dean, and the new officers of the Hartford Chapter opened the 1954-55 season, with a smörgasbord dinner Sept. 20, at the Berlin Congregational Church, with Muriel Davis as hostess. The Rev. Bert Richard of the Congregational Church welcomed the guests. Mrs. Barbara Williams, program chairman, planned a real musician's evening from the time the guests registered until she led them in song, as George Fay recorded their voices. A feature of the evening was a debate on "Music at Weddings" by Malcolm Humphreys, Donald Watrous, James R. Weeks and Clifton Brainerd, with Mrs. Gladys Jones as moderator. Mrs. Esther Ellison, Mrs. Grace Berry and Jack Grove were the judges. An innovation this season by Gordon Stearns and Edward Broadhead, in conjunction with the Greater Hartford Council of Churches, will consist of organ and choir classes.—TERESA D. FITZGERALD, Publicity Chairman.

Celebrate with Indianapolis Cathedral.

English tradition was carried out in the gala opening of the season for the Indiana Chapter. Our host was Robert Hobbs, organist and master of the choristers at Christ Cathedral, Indianapolis. This historic church on the Circle was set apart as the cathedral of the Episcopal Diocese of Central Indiana Oct. 10 and there was a three-day celebration ending with a banquet and organ recital Oct. 12. Dean Mallory Bransford presided at the banquet in the parish-house and Florence Millett was social chairman. Edward Linzell, brilliant organist of St. Mary the Virgin, New York City, gave a recital of classic, romantic and modern music with interpretations which were expressions of each master's own idiom. There were mo-

ments when we imagined we were in the old country, perhaps back in the eighteenth century, as the tonal colors of the new four-manual Möller organ thrilled us with their clarity and brilliance. The program: Partita, Pachelbel; Fantasia in E minor, Mozart; Chorales, Kirnberger and Armstaff; Flute Solo, Arne; Aria, Martini; Chorale in E major, Franck; Pastorale, Roger-Ducasse; Scherzo (Symphony No. II), Viërne; Pavane, Elmore; "Suite pour Orgue," Op. 5, Durufle.

Fourteen banquet tables were decorated by Robert Nowicke of Casavant Freres with real organ pipes entwined with a profusion of ivy and chrysanthemums, as a tribute to the new cathedral and the work of Dean John Craine. Ernest White of New York delighted the chapter with his descriptions of modern organ pipes, new methods in voicing and a comprehensive discussion of interesting registrations, etc. Guests included the choir directors of Indiana and many prominent civic leaders.

On Sunday afternoon, Oct. 10, at 4:30 o'clock a dedicatory recital on the new Schulermerich Carillon Bells was played by Arthur Bigelow of Princeton University. The entire Circle and the streets leading into it were roped off, so that the vast audience could listen and not be disturbed by traffic.—MRS. FLORENCE MILLETT, Secretary.

DISTRICT OF COLUMBIA—The District of Columbia Chapter held the first meeting of the season at St. Stephen and the Incarnation Episcopal Church Oct. 4, William O. Tufts was the host, with the new dean, Lyman McCrary, presiding. Plans were discussed for the December chapter birthday dinner, which will be held at the Hamline Methodist Church. Katharine Fowler, regional chairman, discussed the regional convention that we may possibly work in with the annual organ festival in February. We adjourned the business meeting to listen to a lecture and demonstration by Margaret Deneké entitled "Portraiture and Description in the Music of Bach, Schumann and Mendelssohn." Miss Deneké's life has been filled from early childhood with music and musicians marked by visits to her parental home in Oxford by members of the Mendelssohn and Schumann families. Possibly the dominant influence in her musical life, however, was Miss Deneké's association with the great organist and medical missionary, Albert Schweitzer, with whom she spent some time as a worker in his hospital in French Equatorial Africa. Although the music of Bach had long been a staple in her experience, it was through intimate association with Dr. Schweitzer's daily playing and talking that she became acquainted with the intricate and detailed pictorialism Dr. Schweitzer has charted throughout the works of Bach.—ROBERT R. ZBORAY, Registrar.

BUFFALO CHAPTER—A capacity audience greeted Virgil Fox at his fourth Buffalo recital under the auspices of the chapter in the Central Park Methodist Church, Sept. 30. The audience was thrilled with the playing by Mr. Fox of a delightful program on the beautiful four-manual Skinner organ. Composers represented on the program were Bach, Handel, Vaughan Williams, Reubke, Bossi, Sowerby and Reger. Preceding the recital a dinner was served honoring Mr. and Mrs. DeWitt C. Garretson, who are leaving Buffalo to make their home in Fort Lauderdale, Fla. Mr. Garretson was the first dean of the Buffalo Chapter. In recognition of his untiring efforts in the interest of the chapter, Dean Roy W. Clare, presented Mr. Garretson with a citation beautifully hand-printed in Old English lettering. An additional gift from the chapter was presented by Gilbert W. Corbin, treasurer. Dean Clare gave a very fine convention report. The Buffalo Chapter was to celebrate its thirty-fifth anniversary on Oct. 27.—EDNA L. SPRINGBORN, Secretary.

News of the American Guild of Organists—Continued

Germani Plays in New York.

Fernando Germani, starting an extensive American tour, was presented by the New York City Chapter Oct. 13 in a recital at the Church of St. Mary the Virgin. The Aeolian-Skinner, one of Donald Harrison's first important instruments, with its richly composed mixtures and magnificent pedal division, was heard to advantage in a program of considerable variety and substance.

Some twenty years of concertizing—and living—have ripened and broadened this fine artist. It would surely need a carping critic to pick any flaw in his achievement on this occasion, a hot, humid evening calculated to wilt the musical efforts of a lesser man. But the recital over, Germani, smiling happily in the consciousness of a task superbly done, said simply: "I'm wet through; it will be nice to get dried and cooled off!"

Listening to Mozart's F minor Fantasia (K. 608), one marvels at the ease with which this great composer instinctively adapts his style to the idiom of the organ. The spacious chordal design, the slow movement's genial interplay of flutes and strings, the inspiring fugal section, were all set forth with a sure sense of proportion by Mr. Germani. Would that the other Fantasia, by Reger (Op. 40, No. 1), were distinguished by such Mozartean qualities! Reger might have profited by study of the limpid Pachelbel prelude or Buxtehude's sparkling fantasia on the same chorale ("Wie schön leuchtet"), and spared us this unconscionably long retrospective piece overloading with thick scholastic counterpoint the lovely tune.

In refreshing contrast to the heavy-handed Reger opuses, Sowerby's bold, pedal-spangled "Pageant," if a bit on the long side, is healthy modern organ music reflecting the world we presently live in. The recitalist did it full justice. Maurice Duruflé's Prelude and Fugue on the name "A-L-A-I-N" is not alarmingly modern in tone. The Prelude, somewhat like a spinning song parades a succession of solo stops in lively scherzo rhythms with an occasional snatch of Jehan Alain's "Litanies." The fugue, with the motive deftly woven into the contrapuntal fabric, intensifies to a brilliant climax. Dupré's Variations on a Noël, dazzlingly executed, brought the recital to a most satisfying conclusion.

SETH BINGHAM

CENTRAL NEW YORK CHAPTER—The Central New York Chapter opened the season with its October meeting, held at the Munson-Williams-Proctor Institute Oct. 5. J. Paul McMahon, the dean, asked for reports from chapter officers. Following this he introduced Miss Jeannette Snyder, winner of both the chapter scholarship and the Organ Institute award (partial tuition). Miss Snyder gave a very informative address on her three weeks at the Organ Institute. The dean, who attended the national convention, reported on the events that took place. Mr. McMahon called on George Wald to lead the members in a rehearsal of Bach's "For Us a Child Is Born." The cantata will be rehearsed again next month and the chapter hopes to present it at the Christmas meeting. Refreshments completed an enjoyable evening. Mrs. Angela was chairman of refreshments.—JESSIE A. SHEA, Secretary.

AUBURN, N. Y.—The new year was opened with a picnic dinner in the home of the dean, Mrs. LeRoy Mount. Committees were named and the program was announced for the season. Following the business meeting Richard Stover gave a report on the biennial convention at St. Paul, with tape recordings of most of the recitals, of which we had time to hear one or two numbers from each. Thus we were enabled to attend the convention in spirit if not in body.—HARRIET V. BRYANT, Registrar.

ELMIRA CHAPTER—The Elmira Chapter opened the season with a picnic dinner at Dorothy Arnold's home Sept. 14. Mary Forte, the dean, distributed printed programs of the year's activities and introduced Marilyn Penner, A.A.G.O., and R. Walton Jamerson, Jr., newly-appointed organist-directors of the Lake Street Presbyterian Church and the Park Congregational Church respectively. Guessing games were enjoyed under the leadership of Henrietta Tucker. . . . On Oct. 5 R. Wilson Ross was host to forty-five members and guests of the chapter at the Ross organ factory in Elmira. He showed us the organ he is building for the Parkhurst Memorial Presbyterian Church in Elkland, Pa., and spoke about the changes that have taken place in organ building in the last

century. The meeting was continued at the Ross home, where, as a very enjoyable surprise treat, Charles H. Finney, Mus. M., F.A.G.O., chairman of the department of music and art at Houghton College, played the following selections: Aria from Twelfth Concerto for strings and the last movement from the Tenth Organ Concerto, Handel; the "Little" G minor Fugue, Bach; Sarabande, Corelli; Gigue Fugue, Buxtehude; "Song of Joy," Langlais; "Autumn Time," Leo Sowerby; Improvisation on the hymns "Rock of Ages" and "A Mighty Fortress;" Toccata in F, Widor; Pastorale, Clokey. Refreshments were served. Altogether, it was a most instructive and entertaining evening, thanks to the efforts of our hosts.—L. KENNETH MOSHER, Secretary.

EASTERN NEW YORK CHAPTER—At the invitation of Mrs. Theresa Weidman, organist and choir director at the Reformed Church, Altamont, the first fall meeting of the chapter was held there Sept. 21. A roast beef dinner was served to fifty-three members and friends. Greetings were extended by Dean VanDemark and Miss Mary Phillips, program director for the new season, introduced Edgar Curtis, guest speaker of the evening. Mr. Curtis, who is organist at the Madison Avenue Presbyterian Church, Albany, and conductor of the Albany Symphony Orchestra, recently returned from England, where during the summer he was engaged as a guest conductor by the BBC. His experience in both the United States and Great Britain enabled him to discuss with clarity the status quo of live music and musicians in each country. Whereas we in the U. S. lately have witnessed the death of one of the finest radio-sponsored symphonic organizations in the world, Mr. Curtis pointed out that the BBC supports ten live orchestras playing at least fifty weeks a year throughout England. Despite the ravages of war and a crippled economy, the number of live concerts and attendance at them far exceeds the records established in pre-war years. This new English renaissance is spurred on by a bevy of native musicians, many of whom can claim composing as their major occupation. Certainly the U. S., with its rich financial resources, cannot, on a nationwide basis, match such cultural strides. Why is "serious music" so popular in England? Mr. Curtis stressed the fact that public taste develops and is cultivated through the foresight of those who support a country, irrespective of the economic situation or the system of government involved. Works of contemporary English composers are common fare on British concert and radio programs. In this way England succeeds in keeping music alive through the media of standard classical works and insures her future through the new blood of contemporary writers.—CAROLYN EYLESHER, Registrar.

ROCKLAND COUNTY, N. Y., CHAPTER—Our national president, S. Lewis Elmer, and Mrs. Elmer were guests at the annual dinner of the Rockland County Chapter, held at the Lafayette Hotel in Suffern, N. Y. Mr. Elmer spoke on the history and achievements of the Guild and expressed special pleasure in being back in Rockland County and so near St. Mary's Episcopal Church in Tuxedo Park, which he once served as organist. Dr. Frank Campbell-Watson, founder of the chapter and retiring dean, was presented with a gift to express gratitude of the members for his efforts in behalf of the young chapter. William Smith of "Show Boat" fame entertained after dinner with several bass solos. He was accompanied by Mrs. Laura Boucher. During the season the monthly meetings will be held at the Lutheran Church of the Good Shepherd, Pearl River, N. Y. Three new active members were welcomed—Miss Ethel Baker, Pearl River; William Smith, Nyack, and William Ibers, Naurausaun. Two new academic members were congratulated on their success in passing the choirmaster examinations last spring. They are Mrs. Inez Roberts, Trinity Church, Garberville, and Mrs. Marilyn Sneedon, Grace Church, Nyack. . . . At the September meeting Dr. Campbell-Watson reported on the national convention and Mrs. Ruth Churchill on the school of church music sponsored by the Joint Commission of Church Music in August at the Cathedral in Garden City, L. I.—RUTH CHURCHILL, Registrar.

LONG ISLAND CHAPTER—The first meeting of the season was held Oct. 10. It got off to a fine start with a potluck supper arranged by Miss Ruth Banks and held at the home of Mr. and Mrs. Norman Hollett. The evening was devoted to the introduction of favorite anthems of several of the members.—SOPHY TOPPIN, Recording Secretary.

NIAGARA FALLS, N. Y.—The Niagara Falls Chapter began the season with a dinner at the First Baptist Church Sept. 21. The speaker was the Rev. Robert L. Rolls, rector of St. Martin's Episcopal Church, Niagara Falls, Ont. The invocation was pronounced by the Very Rev. Blake B. Hammond, Guild chaplain, and rector of St. Peter's Episcopal Church. Mrs. Leroy Call was chairman of dinner arrangements. A campaign for new members of the chapter was discussed, each

member being urged to submit names of prospective members. It was announced that Louis Huybrechts of Rochester would be presented in a recital at the Pierce Avenue Presbyterian Church Oct. 19.—ELSA VORWERK, Secretary.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter opened the season with a dinner at the Second Presbyterian Church, Newark, where Dr. W. Elmer Lancaster is minister of music. The post-dinner prelude to a most interesting meeting was provided by community singing under the direction of Mary Elizabeth Jenkins, assisted at the piano by J. Clifford Welch. The original lyrics and arrangements of familiar tunes by Mrs. Jenkins proved most entertaining. The meeting proper was devoted to highlights of conventions, past and future. We enjoyed in retrospect with Russell E. Hayton and Walter N. Hewitt the outstanding events of the national convention and received news and greetings from the Canadian College of Organists, brought from Toronto by E. G. Maichack. The rest of the meeting was spent in anticipation of the regional convention to be held in Newark June 27, 28 and 29, 1955, with Metropolitan New Jersey as the host chapter. The speakers included our regional chairman, Christopher S. Tenley, Ernest F. White, dean, and Russell E. Hayton, program chairman for the convention.—LEAH D. MEAD, Registrar.

MONMOUTH, N. J.—The Monmouth Chapter had its annual organist-clergy dinner Oct. 11 at the parish-house of the Evangelical Lutheran Church of the Atonement, Asbury Park, N. J. Seventy-four organists and clergy attended a turkey dinner served by the women's society of the church. The Rev. Paul Kapp, pastor of the church; Arthur Reines and Mrs. J. Stegenga, organists of the church, were hosts. After dinner we had a welcome from Mr. Kapp and a short message from the Rev. Robert Z. Wuchter, chaplain of the chapter. Our new dean, James Scull, introduced the speaker of the evening, Lee H. Bristol, Jr., who gave a most entertaining talk entitled: "What in Heaven's Name Are You Up To?" Entertainment consisted of several hilarious 1890 skits starring members of our chapter, based on entertainment from the national convention. This was under the direction of Mrs. Everett H. Antonides, Mrs. William Connelly and Mr. Reines, who attended the convention.—BARBARA FIELDER MOUNT, Registrar.

NORTHERN VALLEY, NEW JERSEY—The Northern Valley Chapter opened its series of meetings with an organ recital by Mrs. Harriet C. Dearden on the three-manual Aeolian-Skinner instrument at the First Presbyterian Church, Hackensack. Miss Alice Wilson, organist of the church, was the hostess. Mrs. Dearden is one of the outstanding organists in this area, and a large group turned out to hear her. Her numbers included: Symphony in G major, Sowerby; "Rejoice, Ye Christians" and "The Old Year Has Passed Away," Bach; "Fantasie and Fugue in G minor, Bach; "Ben Jonson's Pleasure," Milford; "The Musical Clocks," Haydn; "The Nativity," Langlais; "The Ninety-fourth Psalm," Reubke.—FRANCES T. SCHACHT, Secretary.

WESTERLY, R. I., Branch—The Westerly Branch, Rhode Island Chapter, opened the season by presenting Harriette Slack Richardson, dean of the Vermont Chapter, in a recital at the Pawcatuck Seventh-day Baptist Church Sunday, Sept. 26. Mrs. Richardson has a seemingly flawless technique and a deep, enchanting feeling for music. Her fine registration keeps the listener alert to passing beauties. The classical group included Bach's Passacaglia and Fugue in C; four chorale preludes by Bach, "Litanies," Alain; "Skyland," Vardell; "The Rhythmic Trumpet," Bingham; Adagio, Flor Peeters; "The Fountain," DeLamarter, and the Prelude and Fugue on "B-A-C-H" by Liszt. This tribute to the greatest of all organists was a fitting and impressive finale to a superb recital. . . . The first fall meeting of the Westerly Branch was held Sept. 21 at the home of Mrs. E. Perry Crandall in the form of a picnic supper. Preceding the business meeting all adjourned to the workshop of the late Mr. Crandall, where Mrs. Crandall explained in detail the steps used in making a violin and Mrs. Amy Eaton Burdick played several selections on violins made by Mr. Crandall. A period of silence was observed in memory of Charles E. Ross, a former organist at the Baptist Church of the Redeemer in Brooklyn and a devoted member of the Guild, who died Sept. 5. In tribute Porter Hoxie played "Crossing the Bar," which was set to special music by Mr. Ross.—ALBERT M. WEBSTER, Secretary.

BRIDGEPORT, CONN.—The Bridgeport Chapter opened the season Sunday, Sept. 26, with a picnic at the home of Mrs. Ethel Brandon in Westport. A large group attended, with their box lunches, and coffee was served by the hostess. Miss Ellen Williams, organist of the First Baptist Church in Bridgeport, spoke of her trip to Europe last summer and told of the many organs she visited. Mrs. George Hughes, executive vice-

president and artist committee chairman of the Connecticut Symphony Society, told of plans for the concert performance of "Samson and Delilah" Jan. 26 at the Klein Memorial Auditorium by the Connecticut Symphony and a chorus made up of members of the Guild. John Alves, program chairman, announced the next meeting would be held at the First Congregational Church in Stratford with the dean, Miss M. Louise Miller, as hostess. Seth Bingham will be the speaker.—FLORENCE BEDE HILL, Publicity Chairman.

PORTLAND, MAINE—On Sept. 10 and 11 the Portland, Maine, Chapter presented a choir workshop at St. Luke's Cathedral. The workshop was conducted by Allen Lannom, associate professor of church and choral music at Boston University. Although the conference was somewhat hampered by hurricane Edna, the enthusiasm was not. The conference dealt with the opportunities and problems of church music from the points of view of ministers, music committees, organists, choir directors and choir members and dealt in particular with the problems of choral performance. On Oct. 4 the chapter presented, along with the municipal organ department, Fernando Germani, organist of the Vatican.—FRED THORPE, Secretary.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter is preparing for a choir festival to be held Sunday evening, Nov. 7, at the beautiful chapel of St. Paul's school in Concord. The program will be open to the public and will also include organ selections by Dr. Channing Lefebvre, organist and choir director at St. Paul's School, and Robert English, music director at Holderness School. Choirs all over New Hampshire are rehearsing the nine anthems which will form the main part of the program. They will sing under the direction of Professor Irving D. Bartley of the University of New Hampshire. Miss Germaine Fellerin of Manchester, N. H. will accompany the singers. Boys from the choir at St. Paul's and Holderness School will augment the church choirs which will sing.—HELEN M. LOMBARD.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter met for dinner at Calvary Episcopal Church Sept. 27, with Donald Wilkins, organist and choirmaster, as host. Dean Hollister projected arrangements for the Germani recital in North Side Carnegie Hall Oct. 18, with Paul Koch as chairman. The very favorable auditor's report was read by Lester Carver, treasurer. From the members who attended the national convention in Minneapolis, Arpad Heutich, Jr., was designated to give a report on the programs. Mr. Heutich considered the presentation of the uncut version of Handel's "Messiah," with Albert Greenfield conducting, as most noteworthy. Every member of the chapter who attended the convention returned with a glowing report of the entertainment performance which our own Nan Neugebauer, sub-dean, gave. The social programs of the convention were reviewed by Miss Neugebauer. Our host for the evening, Donald Wilkins, lately returned from study at the Paris Conservatory and for three years organist and choirmaster at the American Cathedral in Paris, talked on the rebirth of French organs. This revival and rebuilding is led by M. Norbert Dufourcq, professor of the history of music at the Paris Conservatory.

Of great interest was the story Mr. Wilkins told of the organ originally built by Cavaille-Coll for the Palais Trocadero in Paris for the exposition of 1889. On this organ Marcel Dupre made his debut. When, under lend-lease and other commissions, the need for a large hall with organ and also a stage for dramatic productions and pageantry arose, this organ was rebuilt above the stage on a rolling platform on rails to be pulled out by motor for recitals. The program of the evening was concluded with a recording of Andre Marchal playing the Variations of Sweelinck.—ANN LYNN YOUNG, Registrar.

READING CHAPTER—The October meeting of the Reading Chapter was held in the First Baptist Church and was a service of communion and consecration. The newly-elected officers were installed and the entire chapter was consecrated for the season ahead. The services were conducted by the Rev. Homer L. Trickett, who spoke on the subject "When Worship Becomes Real!" He emphasized the importance of having ministers of music, as well as ministers of the Gospel, alert to their own spiritual needs, or, "if we, as leaders, do not worship, how can we expect to lead others in worship"; also, "if people do not meet God, have we fulfilled our purpose?" The choir of the church, under the direction of George W. Tobias, sang "Thee We Adore," by Candlyn. The dean, Mrs. Grace Weaver Starr, conducted a business meeting preceding the service. The following officers were installed: Mrs. Grace Weaver Starr, dean; E. Fred McGowan, sub-dean; Mrs. Sara D. McGowan, secretary; Mrs. Mildred Trautman, registrar; Mrs. Ellen B. Madeira, treasurer; Mrs. Rachel Large Kooker, executive director.—MARGUERITE A. SCHEFFLE, Program Chairman.

News of the A. G. O.—Continued

EASTERN MICHIGAN CHAPTER—The Eastern Michigan Chapter held its first meeting of the season Sept. 21 at the First English Lutheran Church, where the dean, James Hunt, was host. After dinner new members were welcomed and Marilyn Mason, one of the recitalists and our delegate to the national convention, gave an interesting report of that eventful week. The remainder of the evening was devoted to a choral and instrumental workshop of music for Advent and Christmas, using numbers suitable for the smaller choir and organ. In addition to the material presented there was a fine display by one of our bookstores of organ and choral music.—DENISE GREINER, Registrar.

WESTERN MICHIGAN—The Western Michigan Chapter held its first meeting of the season in the Fountain Street Church, Grand Rapids. Dinner was followed by a business meeting and a musical program. The latter was a combined choral and organ program, sung by the Fountain Street choir, Beverly R. Howerton organist and director, with the organ numbers by John A. Davis, Jr., organist and director at the Park Congregational Church, Grand Rapids. The choir numbers, beautifully sung, were: "Comfort" ("Be Strong and of Good Courage"), Dyson; "Gloria in Excelsis", Shaw; "Psalm 100", David H. Williams; "Kedusha", Spicker, and Lutkin's "The Lord Bless You and Keep You". Mr. Davis played "Pavane", Elmore, and concluded with a brilliant rendition of the "Westminster Carillon" by Vieme. Officers for 1954-55 are Joseph Sullivan, dean; Miss Doris James, sub-dean; Mrs. Frank Emmons, treasurer; Beverly R. Howerton, recording secretary; Miss Helen Hawes, corresponding secretary.—HELEN HAWES, Corresponding Secretary.

SOUTHWESTERN MICHIGAN—The chapter held its first meeting of the season Oct. 4 in the First Methodist Church of Kalamazoo. The Rev. Scott Westerman, a member of the Hymn Society of America, was the speaker. He has been directly associated with church music and its problems for thirty years. From the viewpoint of both minister and church musician his topic, "Making Hymns Live," was intensely interesting to the 200 in attendance, who represented nine different denominations from nine cities. It was our annual ministers' night and we had as our guests besides our ministers and their wives many choir and music committee members. Mr. Westerman is a graduate of the University of Michigan and of the School of Music at Ann Arbor, and he took postgraduate work at Columbia University and the School of English Church Music in Canterbury, England. He is the minister of the First Methodist Church of Hillsboro, Ohio.

Mrs. Cameron Davis, the dean, and our hostess for the evening, presided over a business meeting. There were eighty served at dinner prepared by women of the church.—MRS. ELMER HARRISON, Registrar.

LANSING, MICHIGAN—The first meeting of the Lansing Chapter was held Oct. 1 at Plymouth Church. The business meeting and program was preceded by a dinner served by the women of the church. After a social hour the meeting was called to order by the dean, Richard Klausli. The sub-dean, James Autenrith, announced the program by the eminent Italian organist, Fernando Germani, at Peoples Church Oct. 29. This program was sponsored jointly by the department of music at Michigan State College and the Lansing Chapter. After a business meeting the program took the form of a discussion on the subject of "Music in Public Worship." Mr. Klausli led the discussion.—HELEN ROBERTS SHOLL, Registrar.

ST. JOSEPH VALLEY CHAPTER—Members of the St. Joseph Valley Chapter met at St. Andrew's Evangelical and Reformed Church, Mishawaka, Ind., Oct. 11. Leland E. Mallett, sub-dean, presented recently-published anthems from four leading publishers and made comments thereon. Chester S. Collier played a record made by G. Donald Harrison, president of the Aeolian-Skinner Organ Company. This was followed by a panel discussion led by Albert Schnaible and S. Edgar Thomas. Mrs. Paul E. McMullen, director-organist of the host church, assisted by Mrs. R. Dean Hans and Miss Dorothy Ewald, served refreshments.—MRS. LESTER M. FINNEY, Registrar.

FORT WAYNE, IND., CHAPTER—The first meeting of the season for the Fort Wayne Chapter was a potluck supper at the Psi Ote House in Franke Park Sept. 29. Members and their families became much better acquainted and spent a happy and hilarious time over the sandwiches, hot food and coffee. Dean Neil Thompson presided over a business meeting. New officers were installed by Past Dean Harriet Northrop. The new officers are: Dean, Neil Thompson; sub-dean, Richard Carlson; secretary, Mrs. W. S. Fife; treasurer, Ralph Doctor; new board member, Raymond Beights. Mr. Thompson announced committees for the year, with chairmen as follows: program, Richard Carlson; membership, Harriet Northrop; nominating, Raymond

Beights; telephone, Mrs. Harold Hillsmeier. Mr. Carlson, program chairman, announced the general character of the meetings which are being planned for the rest of the year. Mr. Carlson and Jack Ruhl reported on the national convention last summer.—MRS. W. S. FIFE, Publicity.

PEORIA, ILL.—The Peoria Chapter held the first meeting of the season at the home of the dean, Miss Adelaide Ihrig White, Sept. 21. Several new members were received. At the business meeting the program for the ensuing year was presented and announcement was made of two artist recitals. Claire Coci will appear at St. Mary's Cathedral Nov. 21 at 4 p.m., and Virgil Fox will play at the First Methodist Church March 8, at 8:15. Mrs. Grace Scatterday Bone gave highlights of the national convention and Mrs. Anna Lucy Smiley gave a brief resumé of cathedrals she visited while in Europe last summer and of the different organs that were heard. The next meeting will be a visit to Galesburg, Ill., where an interesting program has been arranged.—ANNA LUCY SMILEY, Registrar.

EAST CENTRAL ILLINOIS CHAPTER—The executive committee of the chapter met for dinner at the Illini Union on the University of Illinois campus, followed by a board meeting at the home of Mrs. George Anner, dean of the chapter, Sept. 20. At 8:30 an informal reception was held at Mrs. Anner's home for members and prospective members. The business meeting included a report by the program chairman of the tentative program for the year and the election of Kenneth Cutler as treasurer to succeed Kenneth Busch, who recently moved from Champaign. It was decided to change the regular meeting date of the chapter from the fourth Monday to the second Monday of each month. At the October meeting a talk by Professor Paul Pettinga of the faculty of the University of Illinois and a birthday party celebrating the tenth anniversary of the founding of the chapter were features.—BARBARA P. ANDERSON, Secretary.

TEXAS CHAPTER—The Texas Chapter opened its season with a dinner and service at St. Matthew's Episcopal Cathedral, Dallas, Sept. 20. The program consisted of three parts—first, the cathedral choir, under the direction of Henry Sanderson, A.A.G.O., sang evensong; second, the Rev. Tom Jackson, Guild chaplain, installed officers for the year; third, Miss Sarah Jane Herron of Hockaday School played a short recital. Her numbers were: Three Chorale Preludes, Bach, and Chorale in B minor, Franck. Recitalists for the annual series have been engaged. They are William C. Teague, Carl Weinrich and Claire Coci.—JAMES M. GUINN, Registrar.

NORTH TEXAS CHAPTER—The North Texas Chapter held its annual dinner honoring the pastors and wives of Guild members at the Woman's Forum, Wichita Falls, Saturday evening, Sept. 11. Dr. Erno Daniel, conductor of the Wichita Falls Symphony Orchestra, and dean of fine arts at Midwestern University, was the speaker of the evening. His interesting talk included little-known facts in the life of Handel, and the first performances of Handel's "Messiah." Special music was provided by Melvin Alexander, tenor, who sang "My Lovely Celia" arranged by Wilson; "Sombre Woods" by Lully, and "Che Gelida Manina" from the opera "La Boheme" by Puccini. He was accompanied by Helen Friend. Mrs. Frazier Arwood, chairman for the evening, introduced Broyles Hall, dean of the Guild, who in turn introduced the new officers for the year; Sub-dean, Nita Akin; secretary, Louise Norwood; treasurer, Harley Bulls; historian, Mrs. L. S. Munkres; reporter, Richard Kline; auditor, Brent Stratton; chaplain, Dr. Earl Hogard. Mrs. Akin announced the committees for the year and outlined the monthly meetings and activities. Outstanding activities will include a workshop and lecture by Ruth Krehbiel Jacobs, authority on children's choirs; the annual presentation of Handel's "Messiah," sponsored by the Guild and the Wichita Falls Symphony Orchestra; a master class and recital by Kenneth Osborne, of the University of Arkansas, and the annual student award auditions and presentation recital, assisted by the Wichita Falls High School a cappella choir, Mary Lou Hendricks, director.—RICHARD L. KLINE, Reporter.

FORT WORTH, TEX., CHAPTER—Members and guests of the Fort Worth Chapter met Oct. 11 for a dinner at Texas Christian University's Weatherly Hall, a part of the recently completed religion center. Several new patrons and members were received, after which Dean Robert R. Clarke conducted a business meeting. Program Chairman Eliza Cook provided entertainment for the group in the form of a musical quiz. Featured music of the evening was a recital by three local artists—Miss Gladys Day, organist at the University Baptist Church and organ instructor at Southwestern Baptist Theological Seminary; Mrs. Emmet G. Smith, organist at Trinity Episcopal Church, and William Barclay, organist-choir director of the First

Presbyterian Church. The recital was given on the fourteen-rank Reuter organ in T. C. U.'s Robert Carr Chapel. For its first event of the 1954-55 season the Fort Worth Chapter met Sept. 21 in one of the city's loveliest gardens, that of Mrs. W. D. Smith, a loyal A.G.O. patron. An excellent dinner was served to sixty-five members and guests. At a business meeting the year's activities were outlined. Applications from sixteen new members were read by Secretary Stanley Shepelwich and approved. Concert Chairman Emmet G. Smith announced that one of the artists to be presented in the season's recital series is Jeanne Demessieux. A local artist, Mrs. Louis Doyle, will give a recital at the First Methodist Church in the spring. Program Chairman Eliza Cook outlined an interesting group of programs, including local recital presentations, lectures on American trends in organ building, etc. Special recognition was given three of the chapter's members who received honors during the summer: Dale Peters, winner of the national A.G.O. group organists' contest; W. Glen Darst, composer, who was honored by the Seattle Chapter, and James Robinson, a T.C.U. student who received his A.A.G.O. certificate. After group singing and a period of fellowship Robert R. Clarke, the dean, concluded the meeting by showing "movies" which he had made on the way to Bermuda.—LONNIE SCHREIBER, Publicity Chairman.

LUBBOCK, TEX.—The October meeting of the Lubbock Chapter was held Oct. 4, in the Shepherd King Lutheran Church. The women of the church served a dinner to members and their guests. Charles Cox of Artesia, N. M., presented a program of classics and religious music which was well received by the audience. Numbers on this program were: "Psalm 19," Marcello; Dorian Toccata, Bach; Sonata No. 1, Harwood; Fugue in C minor, Honegger; "The Earth Quaked and Trembled," Benoit; Passacaglia in G, Sowerby.—MRS. L. B. HAGERMAN, Corresponding Secretary.

LUBBOCK, TEX.—The Lubbock Chapter met Sept. 6 at the home of Mrs. James G. Sims, Jr. A barbecue dinner was served on the patio. After dinner members and guests were invited into the living-room, where Cecil Bolton, the dean, presided over the business meeting. Reports were heard from officers and committees. Miss Lavon Copley and Don Copley, twins from Muleshoe, Tex., were presented in an organ program.—MRS. H. W. WYLIE, Recording Secretary.

SAN ANTONIO, TEX.—The Alamo Chapter held the first meeting of this year Sept. 18. Walter Faust of New Braunfels was host for a picnic at his Lodge Highcliff. Refreshments with added wit and conversation gave the fifteen members present with their families a chance to relax and have a good time. After the picnic a business meeting was held. An attractive yearbook listing the officers and members with their addresses has been published by the chapter. The listing includes the names of twelve new members who joined the chapter in 1954. In the yearbook there appears announcement of the program to be presented at each of the nine meetings for the coming year.—MRS. ROBERT C. CRIFE, Treasurer.

TEXARKANA CHAPTER—The Texarkana Chapter entertained with its annual luncheon Sept. 25 at the Hotel McCartney. Ministers and their wives of the churches of the city were guests. Miss Ruth Turner, the dean, presided and called upon members to introduce guests. Mrs. William Hibbitts, sub-dean and chairman of the program committee, introduced Dr. W. E. Brown, pastor of the First Methodist Church, Arkansas, and newly-elected chaplain of the chapter, who gave an inspirational talk on "The Ministry of Music in the Worship Service." While the chapter has not been active during the summer, it took advantage of the presence of three young organists and presented them in recitals. The first of these was Richard Branch from the University of Michigan, who gave a program July 9. Clyde Holloway, a Texarkana student of Oklahoma Baptist University, played Aug. 22. John Eargle, A.A.G.O., another native of Texarkana, who recently received the master of music degree from the University of Michigan, played Sept. 12. All three recitals were played in the First Methodist Church.—DOROTHY ELDER, Registrar.

CENTRAL OHIO CHAPTER—The second meeting of the Central Ohio Chapter was held Oct. 11, at the Broad Street Presbyterian Church, Columbus. Dean Richard T. Neikirk presided and a talk was given by Jack Cook of the Schantz Organ Company on important inventions in the development of the organ. Various types of organ pipes were explained and demonstrated. The meeting was concluded with the playing of service music by Mrs. Clyde Moore and Miss Rosa Belle Stewart.—J. B. MCGREGOR, Secretary.

AKRON CHAPTER—The Akron Chapter opened its fall program with a dinner Oct. 5. Fifty-five members attended. The dean, Dorothy Deininger, gave us the highlights of the program for 1954-55. We feel that our program this year is unusually good, including such speakers as: Grigg Foun-

tain, Oberlin Conservatory; John Schantz, Schantz Organ Company; Richard Gore, Wooster College, and Wilbur Held, Ohio University, along with some local talent. Walter Blodgett, curator of musical arts, Cleveland Art Institute, and minister of music at St. Paul's Episcopal Church, Cleveland, was the speaker of the evening. He gave us some helpful suggestions on choral directing and sources of music for building up a good choral and organ repertoire. A recital by E. Power Biggs had been arranged for Oct. 25 at St. Paul's Episcopal Church, Akron.—MRS. R. H. MARTIN, Registrar.

TOLEDO CHAPTER—The Toledo Chapter began its season with a meeting Oct. 12 at the Toledo Museum of Art. A Beverly Barksdale, head of the music department of the museum, spoke on "Portraits and Autograph Scores of Composers, from the Seventeenth Century to the Present". There were seventy-four compositions, each in the hand of its composer, and a portrait of each composer, which included oils, sculptures, engravings, etchings, etc., with contemporary composers represented by photographs. Among the more important scores shown were the Jubilate and Te Deum of Purcell, cantatas of Bach, Handel, Scarlatti, the Mozart Coronation Concerto, Beethoven's Sonata in G major, Op. 96, and so on through the "Symphony of Psalms" of Stravinsky. The museum is publishing a documented catalogue of the exhibition. The group will go by chartered bus Nov. 16 to Cleveland, where it will tour the Holtkamp organ factory. In the evening Grigg Fountain will play a recital at St. Paul's Lutheran Church.—JOYCE WEISS, Registrar.

YOUNGSTOWN, OHIO—The Youngstown Chapter met at the Pleasant Grove United Presbyterian Church Sept. 27, with Mrs. Gertrude Eckstrom as hostess, assisted by her choir members. An inspiring choral clinic was led by Miss Joy Lawrence of the Rocky River Methodist Church in the Cleveland area. Miss Lawrence studied at Mount Union College and Union Theological Seminary. In addition to her church position she is choral director for several Cleveland groups and is a very active member of the Cleveland Chapter, A.G.O. Joseph W. Clokey of Claremont, Cal., opened the organ recital series sponsored by the Youngstown Chapter Oct. 17 at Trinity Methodist Church. His recital included two of Mr. Clokey's choral numbers by a choir from the various churches of the city.—DOROTHY G. WARR, Secretary.

WHEELING, W. VA.—The annual dinner meeting of the Wheeling Chapter was held at the Oglebay Park restaurant May 22. Election of officers was held and the following slate was elected: Dean, the Rev. W. Carroll Thorn; sub-dean, F. Oliver Edwards; registrar, Mrs. Ruth Helfrich; corresponding secretary, Miss Helen B. Gordon; treasurer, Harry White; chaplain, the Rev. Toby Lytle. Following the meeting Harry White and Henry Schrader gave a very interesting talk, illustrated with colored slides, of their trip through Europe. The program ended with the playing of the coronation music from England. . . . The first fall meeting of the Wheeling Chapter was held at St. Luke's Episcopal Church on the Island Sept. 28, with the dean presiding. The program committee submitted a project for consideration by the chapter. It was recommended that the Wheeling Chapter sponsor a production of "Eljah" by all the choirs of the Wheeling area, to be conducted by the conductor of the Wheeling Symphony, Henry Mazer, assisted by the symphony and out-of-town soloists. It was moved that the chapter undertake and sponsor this project, to be presented early in June. Following the meeting Jack Randolph, the new minister of music at Christ Methodist Church, gave an interesting illustrated talk on the Christiansen Choral School in Minnesota.—RUTH HELFRICH, Registrar.

HUNTINGTON, W. VA., CHAPTER—Dean William G. Holby, minister of music of the Ashland, Ky., First Presbyterian Church, presided at the September meeting, held at Becker's music store in Huntington. After a business session at which plans for the year were discussed, high fidelity records, "The King of Instruments", volumes I and II, prepared by the Aeolian-Skinner Organ Company, were played for the enjoyment of the members. Byron Dickense, organist of the Milton, W. Va., First Presbyterian Church, who attended the national convention, praised highly the workbook furnished the delegates as a feature, which added greatly to the understanding and appreciation of the programs. Our chapter is happy to welcome into its membership by transfer from the Syracuse, N. Y., Chapter, Miss Catherine Mallatis, the new minister of music of the First Methodist Church of Huntington.—ALMA N. NOBLE, Registrar.

CENTRAL ARIZONA—The chapter held its first meeting of the season at the Central Christian Church in Phoenix Oct. 11. Reports on the national convention were made by the dean, Ruth Kuhl, and Helene Bouman, and the dean outlined plans for the year. Following the business meeting light refreshments were served by the choir of the church and Mrs. E. L. Wyatt, organist.—MARVIN ANDERSON, Recording secretary.

News of the A. G. O.—Continued

NORTHERN CALIFORNIA—The autumn activity of San Francisco members of this chapter began with a September meeting at the San Francisco Conservatory of Music, at which Harold Mueller, F.A.G.O., who for so long has been in charge of the A.G.O. examinations in this area, conducted a symposium on the 1955 Guild examinations. He opened with a brief resume of the examination requirements and was followed by A. C. Kaepfel, F.A.G.O., who discoursed on how to prepare for the written tests. Preparation for the organ tests was covered by Ralph Fiedler, A.A.G.O., and aspirants for the choirmaster examination received sound advice from Bernard Mieger, A.A.G.O. Ch.M. Young Frieda Ann Murphy, whose musical background already includes study in and acquaintance with many of the outstanding organs of Europe, played three of the 1955 test pieces. Following a forum for questions there were refreshments personally prepared by Miss Dora Schively. Miss Schively and Paul Fitzgerald, two of our more active young organists, are in charge of a fine series of events for this season. . . . Before this reaches print, our October meeting will bring us an armchair visit to cathedrals, organ galleries and music festivals through an illustrated talk by Dr. D. Sterling Wheelwright, A.A.G.O. This in sight and sound will cover the music and arts tour which thirty-five bay area residents took in Europe with the Wheelwrights last summer. . . . We await Fernando Germani's recital Nov. 28. Mr. Germani will perform at St. Ignatius' Church, and this organ will be new as a concert instrument in this area.

LOS ANGELES CHAPTER—The first regular meeting of the fall season was held at St. John's Episcopal Church, Los Angeles. Dean Kursinski introduced the officers elected at the May meeting. They are: Dean, E. Robert Kursinski; sub-dean, Marvin Blake; secretary, Miss Elfrieda Dolch; treasurer, Miss Esther Wiedower; registrar, Miss Roma Virginia Cox; librarian, Mrs. Grace Koumrian. Newly-elected members of the executive committee are Rayner Brown, Mrs. Eva Mae Duit, Dr. Laurence Petran, Bob Mitchell and Robert Prichard. Dean Kursinski announced the appointment of Miss Shirley Hill as publicity director for the 54-55 season and the appointment of Mrs. Eva Mae Duit as A.G.O. representative on the music committee of the women's division of the Los Angeles Chamber of Commerce. Sub-dean Blake gave a resume of the program planned for the year. The Los Angeles Chapter will sponsor recitals by Fernando Germani at the Church of the Blessed Sacrament, Hollywood, Nov. 19, and E. Power Biggs at the First Congregational Church, Los Angeles, Feb. 18. Dr. Raymond Kendall, dean of the school of music, University of Southern California, was the after-dinner speaker. He spoke on current trends of music in Los Angeles. The meeting adjourned to the sanctuary to hear a recital by Dr. Irene Robertson, F.A.G.O., head of the organ department, University of Southern California. Her program included Prelude and Fugue in D minor, Lübeck; Prelude, Fugue and Variation, Franck; Prelude and Fugue in E minor, Bach; Paraphrases on Gregorian Themes, Langlais; two chorale preludes, Peeters; Ostinato, James, and Introduction and Passacaglia, Reger.—VIRGINIA COX, Registrar.

PASADENA AND VALLEY DISTRICTS—The first meeting of the season, the "fall round-up," was held at the Holliston Avenue Methodist social hall Oct. 11. The hospitality committee was in charge. The chuck wagon dinner, community singing led by Helencleire Lowe, musical entertainment by Ladd Thomas and Patricia Duemler, the square dancing and games, formed the ingredients of an evening of fellowship. The registrar failed to mention in last month's article the name of the librarian, Charlotte Reveley.—ETHEL WOOLLEY, Registrar.

SAN DIEGO, CAL.—The San Diego Chapter held its October meeting at the First Presbyterian Church with the dean, Vesta Goff, presiding. Several new members and visitors were introduced. Madeline Terry, the sub-dean, introduced the program. Dr. Edward M. Little spoke on "Acoustics of Organs and Churches." Dr. Little, a member of the chapter, is research physicist at the navy electronics laboratory in San Diego and is working on a research project of acoustics on sea ice. Dr. Little used the celeste stop as the basis for his findings and illustrated his talk with both a sound chamber and the organ.—GWENDOLYN H. MYERS, Historian.

REDWOOD EMPIRE CHAPTER, California—Following the customary pre-season picnic, which this year was held on a balmy evening in early September at the beautiful Hotie estate west of Sebastopol, the Redwood Empire Chapter settled down to serious business Oct. 5 at the First Baptist Church of Petaluma. Waldemar Jacobsen, director of music at Calvary Presbyterian Church, San Francisco, and director of the San Francisco Bach Choir, conducted an informative choral workshop. He had

brought a number of new anthems for us to go through and made many pertinent observations relating to the choral music aspects of church worship.

SANTA ROSA JUNIOR COLLEGE STUDENT GROUP, California—The first social meeting of the group was held in the form of a potluck supper at the home of the sponsor, Gordon Dixon, Oct. 4. New members were initiated in a mild sort of hazing which provided amusement for everyone, and the following officers were elected: Mary Lou Van Es, president; Roy MacRae, vice-president; Don Rock, secretary-treasurer. Plans were made for a trip to San Francisco to hear a Richard Purvis recital Nov. 14.

SAN JOSE, CAL., CHAPTER—The September meeting of the San Jose Chapter was held in Immanuel Lutheran Church, San Jose. The minister, the Rev. Elmer Friedlund, the organist, Raynold Allvin, and the choir presented a portion of their morning service. The minister gave a brief talk about the church calendar and the choir sang several anthems. Following this program refreshments were served and the members remained for a business meeting.—Sylvia T. Bush, Corresponding Secretary.

SEQUOIA CHAPTER—For the September meeting of the Sequoia Chapter members gathered in the choir loft of St. Bernard's Church in Eureka, Cal., to hear the two-manual seventeen-rank Estey organ. Lewis Bruun, organist of Christ Episcopal Church, skillfully presented the following program which displayed the tonal beauties of the instrument: Sortie, Dubois; Elevation, Dubois; Elevation, Benoit; Elevation, Vierne; Fugue in G minor, Bach; "The Good Shepherd," Benoit; Toccata from Gothic Suite, Boellmann. A business meeting and an enjoyable social hour followed at the home of Mr. and Mrs. George Muse.—MARIE J. ELEY, Registrar.

PORTLAND, ORE.—Members of the Oregon Chapter have enjoyed a number of outings and good programs in the last three months. The first took place in August at the summer home of Mr. and Mrs. Gerda Roeder on the Tualatin River. The traditional smörgåsbord was a feature of the evening. The Portland Choir Boys, under the direction of Paul Bentley, performed for the first time for the Guild at the September meeting held in St. Michael and All Angels Church. Josephine Melvin, organist of the church, was hostess. The choir boys performed well, presenting both sacred and secular numbers. After a business meeting Mrs. Melvin served doughnuts and coffee. The Guild journeyed out of town for the October meeting, held at the new St. Paul's Episcopal Church in Oregon City. Dorothea Miller was hostess. James Strachan, former organist and choirmaster at Trinity Episcopal Church in Portland, spoke on music in the Episcopal Church. To illustrate his talk he used hymns, the Prayer-book and recordings he had obtained in England. The records, featuring some outstanding boy choirs, were made in several famous churches in England. The Guild is sponsoring Germani Nov. 26. Plans for the regional convention to be held next spring in Portland are beginning to take definite form. The committees are busy making preparations for an outstanding convention. A social hour followed this meeting and Mrs. Miller provided refreshments.—HOWARD BACKLUND, Reporter.

SPOKANE CHAPTER—The first meeting of the season of the Spokane Chapter was held Sept. 29 at the home of Mrs. John Blake, chairman of the social committee and member of the executive board of the chapter. A report on the national convention was presented by Miss Faith O'Connor, secretary-treasurer. The chairman of the program committee, Dr. Robert F. E. Stier, outlined plans for future meetings. After the business meeting an organ program was played by C. Henry Howard of Garfield, Wash. Mr. Howard, a music education graduate of the University of Oregon, received his master's degree in music education at the University of Illinois with the organ as his major instrument. He is music supervisor of the Garfield public schools and organist and director of the Garfield Methodist Church. A social hour followed the program, with Mrs. J. Wesley Harvey, a member of the social committee, assisting Mrs. Blake. Officers for the year are: Mrs. George W. Butler, dean; Mrs. Edward N. Getoor, sub-dean; Mrs. Louis Mader, Jean Anthony Greif, Mrs. Stanton, Mrs. Harvey, Mrs. Gamble, George Larkham Scott and Dr. Stier, Board members.—MRS. GEORGE W. BUTLER, Dean.

ROCKY MOUNTAIN CHAPTER—The organist-clergy dinner of the Rocky Mountain Chapter was held Oct. 4 in the Englewood Community Church. Dinner was served by the woman's organization of the church. The Rev. Mr. Hartner gave a short talk on what the music and the preaching in a church service should do in making God

alive in Christian living. We shall miss the Rev. Mr. Hartner's loyal support in all our activities. He is being transferred to Oakland, Cal., as executive secretary of the California-Nevada district of the Missouri Synod of the Lutheran Church. . . . On Sunday, Oct. 31, the Rocky Mountain Chapter, in co-operation with the Denver Council of Churches, sponsored a service of Reformation Day and re-affirmation of faith. It is a united service in which many choirs join. Robert Smith directed the massed choir and Mrs. Russell Freeland played the accompaniments. Anthems which were used were "O Beautiful Saviour," by F. M. Christian; "Holy Art Thou," Handel, and the amen from "The Lord Bless You" by Lutkin. The speaker for this service was Dr. Herbert Gezork, president of Andover Newton School of Theology.—ESTELLA C. PEW, Publicity.

YELLOWSTONE CHAPTER—Members of the Yellowstone Chapter entertained their ministers at a dinner in September at the Yellowstone Country Club, Billings, Mont., with forty persons present. Mrs. George Stickney, organist at the First Congregational Church, presented a paper on "Music in the Worship Service." Dr. A. J. Movius, Jr., read "The Care and Feeding of the Church Organist" and the Rev. Sam Beamesderfer, the chaplain, spoke on "Wedding and Funeral Music." A delightful "mock choir rehearsal" was conducted by members of the First Baptist Church choir, which is directed by Philip E. Turner, dean of the Yellowstone Chapter. About twenty persons have responded to the membership campaign and plans are being completed for the choir clinic sponsored by the chapter Nov. 6 and 7. Guest director will be Paul Christiansen, Concordia College, Moorhead, Minn.—MRS. ELMA C. HERR, Secretary.

LINDSBORG, KAN.—The Lindsborg Chapter held a business meeting at Trinity Lutheran Church in McPherson, Sept. 21. Officers of the chapter are: Norman Hacker, Salina, dean; Lambert Dahlsten, Lindsborg, sub-dean; Anna Fuchs, McPherson, secretary-treasurer; Ellen Strom, Lindsborg, registrar; Mrs. Evelyn Gunnerson, Lindsborg, Mrs. J. A. Mortimer, Salina, and Mrs. W. E. Quinn, McPherson, executive committee. Annual reports were made by the secretary-treasurer and Mrs. Ervin Malm of Lindsborg gave a comprehensive report on the national convention. Plans for future programs and activities were discussed. Lambert Dahlsten, the outgoing dean, presided at the meeting. A social hour was spent and refreshments were served in the church parlors. Mrs. Audrey San Romani and Anna Fuchs, members of the McPherson group, were hostesses.—ELLEN STROM, Registrar.

ST. JOSEPH MO.—Fifty-seven registrations were made for the chapter's fourth annual organists-ministers' dinner Oct. 11. Mrs. Dward Moore, sub-dean, presided. Dr. Adriel Moncrief, pastor of the host church, the First Baptist, acted as toastmaster. Mrs. Robert Tolbert and Mrs. Edward Michel presented their views on the topic "What Ministers Can Do to Co-operate with their Organists and Directors" and the Rev. Louis Schowengerdt of the Ashland Avenue Methodist Church presented the other side of the topic. A spirited and at times amusing discussion arose, much of it concerning hymn singing. Dr. Robert Thomas of the First Christian Church gave an account from his recent round-the-world trip of the impression he gained from congregational singing in other lands, particularly in Australia. He felt that Americans had much to learn about the way thoughtful singing of the great hymns of the church can be made into a deep spiritual experience. Approval was expressed for the present trend toward graded choirs.—EVA WILSON, Reporter.

NEBRASKA CHAPTER—The Nebraska Chapter held the first meeting of the season at the Hospe Piano Company as guests of Richard H. Walter Sept. 28. Several members who attended the convention in St. Paul gave reports on the activities. There was considerable discussion about Guild examinations for associatship and choirmaster certificates. Plans were made for group study classes in connection with the material for the associatship. Father Schmitt announced the Fernando Germani recital at Boy's Town Neb., Dec. 2. Our host, Mr. Walters, closed the meeting with some interesting recorded music. Refreshments were served.—HELEN MANNING, Secretary.

OKLAHOMA CITY, OKLA.—The monthly meeting of the Oklahoma City Chapter was held at St. John's Episcopal Church Oct. 4. Dinner was served, with Mrs. R. G. McDonald as chairman of the host committee. A very enjoyable addition to the social part of the program was the rendition of Hawaiian folksongs and dances by Mrs. J. H. Roes, from that country. She also presented songs of her own composition. The program for the evening was under the direction of Bayard Auchincloss. It consisted of material on organ repertoire and members of the local chapter performed.—MARY SCHULZ, Corresponding Secretary.

WATERLOO, IOWA—The Waterloo Chapter started the season with a potluck dinner at the First Presbyterian Church Sept. 14. The following officers were installed: Dean, Lynn Osincup; sub-dean, Mrs. H. E. Suen-

neke; secretary, Mrs. D. E. Cool; registrar, Mrs. James C. Suttle, Jr.; treasurer, Mrs. Leo Bergmann; librarian, Ruth Jones; auditors, Alma Torgersen and Evelyn Eck; chaplain, the Rev. G. W. McMichael; executive board, Homer Asquith, Olive Barker, James C. Suttle, Jr. The program included a report on the national convention by Miss Ida Caine; vocal solos by Miss Jane Mauck and the sound film "The Singing Pipes."—MARY JO SUTTLE, Registrar.

WINFIELD, KAN.—The Winfield Chapter opened its season with a dinner at the Osage Hotel in Arkansas City, Kan., Oct. 5. After dinner the group moved on to Trinity Episcopal Church, where Miss Ernestine Parker gave a program of organ music. Miss Parker's numbers were as follows: Fantasia on "Tom-Y-Bole," Purvis; Psalm Prelude on "By the Waters of Babylon," Huston; Toccata, Titcomb; "Jubilate Deo" and "The Good Shepherd," Benoit, and "In Babilone," Purvis.

The November meeting will be a tour through the organ chambers at Southwestern College and a short program by Homer Frank. In early December several members will give a recital of compositions on Christmas hymns at the First Methodist Church in Winfield. Officers of the chapter are the Rev. W. James Marner, dean; Mrs. Paul Hauer, sub-dean; Mrs. Eldor C. Sieving, secretary-treasurer. . . . Oct. 3 Dr. W. H. Wente of the St. John's College staff addressed the St. John's College Guild student group in the auditorium of St. John's College. His talk was based on the liturgy of the Lutheran Church. The student group will present Dr. Heinrich Fleischer in a recital at St. John's College the early part of November.—MRS. E. C. SIEVING, Secretary-treasurer.

SOUTH DAKOTA CHAPTER—The first meeting of the fall was held Sunday, Oct. 10, in the parlors of the First Congregational Church of Sioux Falls. Dean Florence Bergan reported plans for the year, which include a recital by an outstanding artist in January, a junior choir festival in March and the third annual church music clinic April 29 and 30 in Vermillion and Yankton. This year a senior choir festival, a Gregorian demonstration at Mount Marty and an organ recital by students of Yankton College will be the features of the clinic. The program of the afternoon was presented by Dr. Evelyn Hohf of Yankton, who gave a stimulating and at times hilarious report of the Organ Institute at Andover, Mass., which she attended. The meeting ended informally with coffee served by Verona Rogness and Mrs. Grace Smith.—JACK L. NOSTLE, Correspondent.

CHESAPEAKE CHAPTER—A rare treat was provided for the members of the Chesapeake Chapter at their meeting Oct. 11 in St. John's Evangelical and Reformed Church, Baltimore. The Rev. W. H. Kochheim, pastor of the church, is also an organist and a student of the life and works of Bach. His topic, "Spiritual Influence in the Life of Bach," was beautifully presented, with a sincerity which shone through his talk. The organist of the church John H. Eltermann, provided examples on the new three-manual Wicks organ. After an inspection of the organ the group moved into the church's community building for the business meeting. Refreshments brought the evening to a very social close. . . . The first regular meeting of the season was held Sept. 13 in the beautiful new Third Lutheran Church of Baltimore, Md. The invocation by the Rev. Arthur Foellner, pastor of the church, was followed by a recital played on the new Schantz organ by young John Weaver, a high school senior and a pupil of the late Richard Ross and George Markey at the Peabody Conservatory of Music. His program included the following compositions: Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; "Cortege et Litanie," Dupré; Toccata, "Thou Art the Rock," Mulet. Mr. Weaver's interpretations revealed a sensitivity of shading and a fine rhythmic flow. After the recital the members moved into the church school room for the installation of officers. A business meeting preceded a period in which the members, seated in SATB formation, sang through nine anthems which will be used in a choral program to be presented before Lent by our combined choirs. Emile Serpos, choirmaster of the Third Church, directed the group and will conduct the concert in February. Comments of appreciation were heard on all sides. The meeting closed with a social period, enhanced by the serving of delicious refreshments.—DELLA V. WEBER, B.S., A.A.G.O.

PATAPSCO CHAPTER—This chapter held its opening meeting of the season Oct. 2 in Trinity A.M.E. Church, Baltimore, with Dean Luther C. Mitchell presiding. Charles A. Parker, the sub-dean, is minister of music of Trinity Church and had his choir sing the music that would be used for the communion service the next day. Mrs. Gladys W. Davis rendered two organ selections as a prelude and postlude. There was a discussion of the type of music suitable for the communion service. Plans were made for the 1955 meetings. There was an enjoyable social hour, in which members told of their experiences during the summer.—MRS. MARGARET R. FRANKLIN, Registrar.

News of the A. G. O.—Continued

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter opened its season with a dinner Saturday evening, Sept. 25, at Howard Johnson's, between Bethlehem and Allentown. Thirty-five members and guests were in attendance. The dean, Stoddart Smith, outlined plans for meetings discussed by the executive committee. It is proposed to sponsor a series of programs emphasizing liturgical music, solo repertoire for weddings, use of orchestral instruments in church, a deluxe tour of the new Möller organ installed in the Central Moravian Church, Bethlehem, Pa., travelogue on churches in Europe, a lecture on the works of Heinrich Schütz and an organ recital.—Miss Sue F. Enright, Secretary.

MILWAUKEE CHAPTER—The Milwaukee Chapter held its first dinner of the season at Trinity Methodist Church, Milwaukee, Sept. 25. Our dean, Mrs. Lauretta Cotton, gave an excellent report of the A.G.O. convention in the twin cities. A number of our members who attended the convention presented a "convention skit," directed by Mrs. Viola Filter, depicting humorous incidents at the convention. William Eberl, sub-dean, concluded the program by showing colored slides of his recent trip to Europe. We were privileged to see beautiful scenes in England, France and Germany. Mr. Eberl told of his experiences in Europe and showed us pictures of the churches and organs where he had the pleasure of playing.—Jane Krenkel, Secretary.

DELAWARE CHAPTER—Monday evening, Sept. 27, members and subscribers of the Delaware Chapter were entertained at the home of Leroy Bullock and Donald Barber, near New Castle. The home is also the location of the Wilmington Pipe Organ Factory. Selections were played by two visiting organists, David Ulrich and Charles Alen Romero. Mrs. Elsie Watson sang vocal solos, accompanied by her husband, Edward Watson. A buffet supper followed the meeting.—Carolyn Conly Cann, Registrar.

VIRGINIA CHAPTER—The Virginia Chapter opened its fall season with a supper at Centenary Methodist Church in Richmond. A business session followed the supper, at which time new committees were announced and interesting plans for the year's programs set forth. An anthem reading session was the purpose of the October meeting; a program of organ and other instruments will be given in November, and a Christmas party is being planned for December at the home of one of the members. The chapter then had the delightful privilege of hearing Miss Katharine Fowler, our regional chairman from Washington, D. C. Miss Fowler presented to us first some of the plans she has for the region, including arrangements for the coming convention. She urged us to encourage young students of talent to work toward the young artist contest, held as part of the convention. She then stated her desire to see many new chapters formed within the region. The national convention at Minneapolis was the second topic, in which Miss Fowler brought echoes and personal impressions. She was greatly inspired by the superior choral work, especially Mr. Greenfield's rendition of the "Messiah." Mention was made of the fine recitals and the lectures on acoustics and on conducting from the console. Miss Fowler highly praised the playing of the young artists in the contests. The third section of Miss Fowler's talk was devoted to her work at McKinley High School in Washington, where she has pioneered in organ class work. Through her enthusiasm and unique approach she has created great interest in the organ among high school students. It was most encouraging to hear that the percentage of high schools in the country offering organ instruction has increased considerably in the last few years.—Elizabeth B. Howell, Registrar.

PORTSMOUTH, VA.—The chapter held its first meeting of the fall season Sept. 26 at the Port Norfolk Baptist Church. Herbert G. Stewart, founder of the chapter and dean for the past two and one-half years, led the installation service for the following newly-elected officers: Cedric Lyon, dean; A. J. Lancaster, sub-dean; Harriett Brown, secretary; Franklyn Kingdon, treasurer; H. J. Jacobson, chaplain; Herbert G. Stewart, registrar; Dr. F. W. Diederich and Betty Veilnes, auditors. After the business meeting the chapter attended the sacred concert of the combined Baptist churches of the city.—Herbert G. Stewart, Registrar.

LYNCHBURG, VA.—The recently completed modified-Gothic Lutheran Church was the meeting-place of the Lynchburg Chapter Sept. 18. The new dean, Miss Frances Peters, presided at the business session. The program was devoted to the liturgy of the Lutheran Church. Our chaplain, the Rev. Marshall F. Mauney, pastor of Holy Trinity Lutheran Church, spoke about Christian symbolism as expressed through details in art and architecture in the church edifice. He then explained the Lutheran service, using the form of worship outlined in the hymnal. Robert G. Lee, organist at St. Paul's Episcopal Church, played three chorale preludes based on hymn-tunes in the Lutheran

hymnal on the newly-installed eight-rank Wicks organ. William Watkins, nationally known organist, gave a recital at the Court Street Methodist Church Oct. 12. The recital was sponsored by Lynchburg College and the Lynchburg Chapter.—Helen Howell Williams, Registrar.

AUGUSTA, GA.—The Augusta Chapter met Sept. 20 at the home of Dr. and Mrs. John Remington. Twenty-five members and friends enjoyed a picnic supper and entertainment planned by Mrs. H. T. Dudley. Mrs. L. D. Stewart and Jack Foster. An impromptu musical program was played on the Hammond concert organ by Preston Rockholt. Tom McCage and Porter Remington. The dean, Michael Toole, presided over the business meeting. Plans for the year were discussed. The program chairman is Preston Rockholt, A.A.G.O., of Chicago, now an army instructor at Camp Gordon, Ga., and choir director and organist of the First Presbyterian Church, Augusta. Mrs. R. E. Latt was named secretary to replace Mrs. Max Turner, who had moved from Augusta. The chapter recognized and congratulated Emily Remington, who passed the test for the A.G.O. choirmaster certificate during the summer. Mrs. Remington is director of the Augusta Choral Society and choirmaster and organist of the Lutheran Church of the Resurrection. The Augusta Chapter sponsored a recital by Mr. Rockholt Oct. 31 at the First Presbyterian Church.—Marguerite H. Marschall, Registrar.

CHARLESTON, S. C.—The Charleston Chapter opened its fall season Sept. 17 with a supper followed by a workshop. The supper was served at the Citadel dining hall and the three-hour work presentation was in the cadet activities building. Forty attended the supper and eighty attended the workshop. Dr. Paul Peterson of Salem College, Winston-Salem, N. C., conducted the workshop. Dr. Peterson is the founder and director of the Salem College summer choir school, head of the voice department of Salem College and lieutenant-governor of the Southeastern States National Association of Teachers of Singing. The workshop provided opportunity for organists, choir directors, choir members and others interested in choir music to discuss professional topics, to hear and to evaluate music, to solve individual choir problems and to gain knowledge to improve their techniques as musicians. The Charleston Chapter held its monthly meeting at St. Paul's Lutheran Church in Mount Pleasant, S. C. Mrs. Jervay D. Royal played the prelude. A discussion panel was held on church music, its place in the church, the reason for music with the services, type of wedding music, etc. Plans were disclosed about the choir festival, which will be held in February. Also plans were near completion for the clergy-organist supper for November, which will be held at St. Barnabas' Lutheran Church.—Miss Elizabeth McCranie.

COLUMBIA, S. C.—On Sept. 28, at the Shandon Presbyterian Church, the Columbia Chapter held its first meeting of the season. Robert Van Doren conducted a work shop on music for the junior choir festival to be held in December. Mrs. Lawrence Davis, Fred Parker and Mr. Van Doren also reviewed a number of interesting organ compositions.—Mrs. James B. Major, Publicity Chairman.

CHARLOTTE, N. C. CHAPTER—The Charlotte Chapter held the first meeting of the season Sept. 20 in the Myers Park Baptist Church. Anna Royer, secretary of the Guild, gave an organ recital, playing "A Mighty Fortress Is Our God," Bach; "Rejoice, Beloved Christians," Bach; "Jesus, Still Lead On," Karg-Elert; Fugue in C sharp minor, Honegger. After the recital, a business meeting was held, Richard Peek, the dean, presiding. Music for the junior choir festival was presented and discussed. Oliver Cook is director of the junior choir and the festival will be held next April.—Mary Robinson, Registrar.

KNOXVILLE, TENN. CHAPTER—The first meeting of the season for the Knoxville chapter was a dinner held at Brown's Cafeteria Sept. 27. Our new dean, Alfred Lunsford, presided at the business hour. He gave a report on the work carried on by the board members during the summer months at their regular meetings. The program chairman gave a brief report on the type of meetings to be held; also three vesper services and Guild Sunday to be sponsored during the year. Oct. 11 the chapter sponsored a recital by Mario Salvador at the Church of the Holy Ghost.—Elizabeth Whittle, Registrar.

CENTRAL TENNESSEE, NASHVILLE—The Central Tennessee Chapter met Sept. 21 for the first regular session of the season. The meeting was held at the home of our dean, Mrs. Harry A. Wilk, where the members enjoyed the hospitality of Mr. and Mrs. Wilk at a delightful picnic supper. The business session was touched off by the presentation of the officers for the new year, after which reports of the registrar and treasurer were heard. The question of a recitalist to be presented for the benefit of the

music-lovers of this territory was a topic of much discussion. An interesting report was made by Ralph Erickson, a delegate to the national convention in the twin cities. Our chaplain, James G. Rimmer, presented resolutions he had drawn on the passing of one of our most faithful and efficient members, Dr. Charles C. Washburn.—J. Alex Kokle, Secretary.

ALABAMA CHAPTER—The first meeting of the season was held Oct. 5 as guests of Mr. and Mrs. W. C. Steele at their home in Woodlawn Highlands. An interesting program was presented by Winfield Crawford, baritone, with Mrs. Crawford at the piano; Mrs. Betty Sue Shepherd, organist of the Ruhama Baptist Church, pianist, and Mrs. Elizabeth Yost Odom, soprano, a newcomer to the city, with Minnie McNeill Carr as accompanist. Refreshments were served in the garden. Among the interesting persons present were six members of the Howard College student group, with their leader, Miss Betty Lumby, F.A.G.O., of the college music faculty. Preceding the program the dean, Mrs. Steele, previously elected chairman of arrangements for the forthcoming regional convention in 1955, outlined her plans and announced her committees. The annual minister-organist banquet is announced for Nov. 2 and will be held in the beautiful new education building of the South Highlands Presbyterian Church.—Laura Jackson Lemmon.

CENTRAL FLORIDA—The October meeting of the Central Florida Chapter was held at the Winter Park Methodist Church. Dr. Wade N. Stevens, newly-appointed organist of the church, played five Bach numbers. Mrs. Edna Johnston enlightened the members on the hymn festival Oct. 31 at the First Methodist Church in Orlando. Robert Hufstader presented his introductory suggestions for the annual festival of sacred music, to be held next May 3.—Beatrice F. White, Registrar.

ST. PETERSBURG, FLA.—Prominent among the activities outlined for the St. Petersburg Chapter this season is a series of workshops. The first was arranged for Oct. 26 to deal with "The Preservation and Advancement of Our Musical Culture through the American Classic Organ," Walter D. Hardy, representative of the Aeolian-Skinner Organ Company, was in charge. Other projected workshops include a forum on church school choirs, led by Sheldon Foote, F.A.G.O.; "Construction and Maintenance of the Pipe Organ," conducted by Henry A. Gottfried, representative of Casavant Freres; "The Life and Work of Lynnwood Farnam," led by

John G. Greene, a lecturer and Farnam authority; "Conducting Techniques at the Organ Console," with George Shackley, organist-director at the First Congregational church, in charge. The St. Petersburg Chapter has already enrolled about 250 subscriber members for the current year.—Edwin A. Leonard, Correspondent.

MANATEE CHAPTER, BRADENTON, FLA.—The Manatee Chapter met Sept. 28 at the Evangelical United Brethren Church in Bradenton. Mrs. Ann Ault of St. Petersburg, state chairman, installed the following officers in an impressive ceremony: Dean, Mrs. Marvin Thompson; sub-dean, Mrs. Walter Wooten, Sarasota; registrar, Mrs. Warren May; corresponding secretary, Mrs. Arthur Rideout; treasurer, Wilson Kretschmar; chaplain, the Rev. Philip Foster; auditors, Miss Leonora Stewart and Mrs. Boyd Limmer, Sarasota. Final plans for a yearbook were discussed. This will be the first yearbook issued by our chapter. Mrs. Wooten, program chairman, presented a very informative program on church music for Thanksgiving and Christmas. Members brought favorite anthems and organ selections.—Pauline May, Registrar.

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**EDWARD A. MUELLER, TRENTON
ORGANIST-COMPOSER, DIES**

Edward A. Mueller, organist and composer, died Sept. 19 at his home in Trenton, N. J., after a long illness. He had retired recently after serving for fourteen years as music director for the Hamilton Square Presbyterian Church.

Mr. Mueller, who was 72 years old, devoted forty-five years of his career to church music. He served six years as an associate editor of the Theodore Presser Company of Philadelphia and was a past dean of the Central Jersey Chapter, N.A.O.

Born in Cincinnati in 1882, Mr. Mueller studied music there with his uncle, Carl Grimm. As a young man he also studied at the Royal Conservatory in Leipzig. He moved to Trenton in 1906 as organist and choirmaster of Christ Episcopal Church. He transferred to similar duties two years later at the State Street Methodist Church and remained in that post for twenty-seven years.

Mr. Mueller composed numerous songs and music for choirs, organ and piano solos and ensembles. One of his best-known works was the music for a drama, "Sherwood," by Sir Alfred Noyes.

Mr. Mueller was active in the tile business with his father and perfected a number of designs.

Surviving are the widow, Mrs. Charlotte Pope Mueller; a daughter, Mrs. Gaylord Kanavel; a son, John P. Mueller; a brother, William E. Mueller, and six grandchildren.

Services were held at St. Michael's Episcopal Church. George I. Tilton provided the organ music.

**RALPH H. BRIGHAM SUCCUMBS
TO A SUDDEN HEART ATTACK**

Ralph H. Brigham, organist of the Second Congregational Church in Rockford, Ill., since 1928, died suddenly of a heart attack Sept. 23. At the time of his death Mr. Brigham was also organist of Temple Beth-El, the Elks Club, the Shrine Temple and the Burpee-Wood Funeral Home. A few months before his death Mr. Brigham gave his 1000th pre-service recital at the church which he served. He estimated that he had played more than 2,500 recitals in his life.

Mr. Brigham was born Oct. 10, 1883, in North Adams, Mass. When he was 15 years old he became organist of a Baptist church in Amherst, Mass. Later he was graduated from the New England Conservatory of Music in Boston. As a theater organist Mr. Brigham held positions in New York City, St. Paul and Chicago. Among the churches he served were the First Congregational in Northampton, Mass., and the Church of the Holy Spirit in Boston. Mr. Brigham was active until his death, having played for the opening chapel service at Rockford College the day before he died.

Surviving Mr. Brigham are his widow, Amy; two daughters, Mrs. Frederica Banks of Evansville, Ind., and Mrs. Marjorie Boase of Oberlin, Ohio; two grandsons and two granddaughters. Mr. Brigham was predeceased by his first wife, Catherine T. Brigham. He married the present Mrs. Brigham in 1947.

**BENJAMIN L. KNEEDLER DIES;
HELD CHURCH POST 31 YEARS**

Benjamin Lord Kneeder, who was organist of the Swarthmore, Pa., Presbyterian Church for thirty-one years, died Oct. 6 at the age of 71 years. Mr. Kneeder was former secretary of the Philadelphia Central Young Men's Christian Association and dean of the association's school of music. He had served for thirty-seven years with the Y.M.C.A. before his retirement eight years ago.

Mr. Kneeder had been a reader of THE DIAPASON since 1916. He is survived by his widow, Alice, and three sons, Benjamin L., Jr., Charles and Russell.

**NOVELLO WILL ISSUE PRIZE
WORK BY IVAN LANGSTROTH**

Ivan Langstroth's Chorale, Toccata and Fugue in D, for organ, which was awarded the American Guild of Organists prize in 1950, has been accepted for publication by Novello & Co., London. This is the second composition by Mr. Langstroth which the well-known British house has agreed to publish. In the summer it acquired the rights to Mr. Langstroth's Fantasie and Fugue in F sharp minor.

**CASAVANT OPENING MARKS
OLD CHURCH'S ANNIVERSARY**

St. Andrew's United Church, Niagara Falls, Ont., marked its ninety-eighth anniversary Oct. 5 with the opening of a three-manual Casavant organ. The historic church has been completely renovated and a new chancel has been installed, with the organ chambers located on both sides. The stoplist is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 68 pipes.
Hohlflöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Fifteenth, 2 ft., 6 pipes.
Chimes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 68 pipes.
Gelgen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 68 pipes.
Aeoline, 8 ft., 68 pipes.
Octave Gelgen, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Collective Cornet, 3 ranks.
Oboe, 8 ft., 68 pipes.
Cornoopane, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.
Viola, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Open Diapason, 16 ft., 12 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft.
Cello, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 pipes.
Still Gedeckt, 8 ft.
Choralbasse, 4 ft., 12 pipes.
Trombone, 16 ft. (prepared for).

Cyril Hampshire of Hamilton, Ont., was heard in the opening recital. Mr. Hampshire's program was as follows: Overture to the "Occasional Oratorio," Handel; Suite in F, Corelli; "Little" Fugue in G minor, Bach; Fantasie Sonata, Rheinberger; Four Extemporizations, Whitlock; Variations on an Original Theme, Archer; "Rococo," Palmgren; A Tune for the Tuba, Thi an; "A Fancy," Harris; "Flight of the Bumblebee," Rimsky-Korsakoff.

**APRONS AND OVERALLS WORN
BY CHOIR AT HARVEST FEST**

Casting aside their cassocks and cottas, the choir of the Logan Square Methodist Church in Chicago donned overalls and aprons for a harvest festival service Oct. 24. The featured work was P. A. Schaeffer's cantata "The Harvest Is Ripe," directed by Robert F. Thompson. A program note read:

"Clad in apparel suitable for kitchen, garden and harvest field, our choirs pay tribute today to the dignity of labor. Our Lord was a working man. Overalls and aprons can be the garments of righteousness quite as well as the vestments of formal worship and are a demonstration of the sacredness of common things."

Omar Whaley is the organist and choir director at the Logan Square Church.

**BIGGS TO OPEN SCHLICHER
ORGAN ON NOV. 28 BROADCAST**

E. Power Biggs' CBS network broadcast Sunday, Nov. 28, will originate at Trinity Church, Buffalo, where an organ has just been installed by the Schlicker Company. This will be the opening recital on the instrument and the program will be devoted to works by Sweelinck, Buxtehude and Reger. The half-hour broadcast will begin at 9:30 a.m.

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HILLGREEN-LANE WILL BUILD THREE-MANUAL FOR CHURCH IN SACRAMENTO

Instrument Will Be Installed by William N. Reid in Remodeled First Baptist Edifice, Where G. Leland Ralph Plays.

An organ of three manuals will be built by Hillgreen, Lane & Co. for the First Baptist Church in Sacramento, Cal., where G. Leland Ralph is organist. The edifice is to undergo a remodeling after Christmas and the organ will be installed in time for the Easter services. A divided chancel is to be built and other additions are to be given as memorials. The organ will be installed and finished by William N. Reid, who is Western representative of the Hillgreen-Lane firm. Some pipe-work and chests from an earlier organ will be incorporated in the new instrument.

The stop specifications have been announced as follows:

GREAT ORGAN.

Violone (Choir), 16 ft., 61 notes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 8 ft. (prepared for).
Nachthorn, 4 ft. (prepared for).
Quinte, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks (prepared for).
Chimes, 20 tubes.

SWELL ORGAN.

Lieblisch Gedeckt, 16 ft., 73 notes.
Geigen, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Dolce, 8 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2½ ft. (prepared for).
Gemshorn, 2 ft. (prepared for).
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft. (prepared for).
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft. (prepared for).
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft. (prepared for).
Larigot, 1½ ft. (prepared for).
Siffloite, 1 ft. (prepared for).
Cromorne, 8 ft. (prepared for).
Bombarde, 8 ft., 73 pipes.
Tremolo.

Harp (prepared for).
Celesta (prepared for).
Tierce, 1½ ft. (prepared for).

PEDAL ORGAN.

Resultant, 32 ft.
Diapason, 16 ft. 32 pipes.
Contra Bass, 16 ft. (prepared for).
Lieblisch Gedeckt, 16 ft., 32 pipes.
Violone, 16 ft., 12 pipes.
Pedal Principal, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Viola, 8 ft.
Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Klein Gedeckt, 2 ft., 12 pipes.
Mixture, 3 ranks (prepared for).
Bombarde, 16 ft. (prepared for).
Contra Fagotto, 16 ft. (prepared for).
Bombarde, 8 ft. (prepared for).
Clarion, 4 ft. (prepared for).
Chimes.

WEINRICH TO LECTURE AND PLAY AT NORTHWESTERN "U"

Carl Weinrich will be the guest lecturer and recitalist at the midwinter conference on church music to be sponsored by Northwestern University in Evanston Feb. 7 and 8. The annual two-day session, under the directorship of Theodore Lams, is designed to enable the church musician to gain inspiration and knowledge in the furtherance of the music program of the church. Dr. Weinrich will give a recital in Lutkin Hall Monday, Feb. 7, at 8:15 p.m. Further information about the conference may be obtained by writing to the Northwestern University School of Music, Evanston, Ill.

THE TWENTIETH CENTURY TREMOLO For Pipe Organs is MOTOR-DRIVEN AND IT IS HERE TO STAY

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Much has been written and said, in the past, for and against the pipe organ tremolo and its use.

Much has already been written, and much can be said for the Twentieth Century Tremolo and its use. Following are six of the most important points of merit.

TONAL PITCH: The Motor-Driven Inertia Tremolo does not under any condition flatten the tonal pitch of the instrument in any division to any discernible degree.

BEAUTY OF EFFECT: The tremolo effect is produced equally above and below the line of the instruments given tonal pitch, regardless of the make and action system of any pipe organ in which the Tremolo Machines might be installed. Because of this dividing of the Tremolo effect on the two sides of the tonal pitch the Inertia Tremolo produces a beauty and quality in tonal effect never before attainable.

CONSTANCY: As air is not employed for the motive force, the beauty and quality of the tonal effect is constant. It remains as true in speed and density when all stops are in use in the tremolo's division as when only the softest rank is employed.

QUIETNESS IN OPERATION: As the design and construction of Motor-Driven Inertia Tremolo includes no reciprocating parts to beat one against another, and as it does not employ the expelling of air for its motive force, its operation is absolutely and positively noiseless.

AN END TO TREMOLO TROUBLES AND A LONG LIFE: The fact that the Inertia Tremolo includes no reciprocating parts is sufficient within itself to prove that it does end any and all tremolo troubles, and points a long finger toward its long life of unvarying efficiency.

THE TREMOLO WITH A MEANING: To the Organist and to those whose scruples are not too severe against the use of the tremolo in various passages of Organ music, the beauty of the tremolo effect produced by the MOTOR-DRIVEN INERTIA TREMOLO has a meaning. It produces a tremolo effect in any manual division that is meaningful.

A summary to Organist and Organ Committees. It is now possible to have a tremolo in your pipe organ that can be adjusted to the exact speed and density that you desire, free of the "puff-puff-puff" or any of the other noises associated with tremolos. And further, you can depend on the speed and density to remain exactly the same for years, or until you choose to have the serviceman make minor or broad changes which he can do with ease. Then too, there is the beauty of tonal effect which you will have to hear to appreciate.

For the utmost beauty in tremolo effects and to eliminate annoying troubles, demand that the Inertia Tremolo be included in the rebuild job and that they be written into the specifications of the new organ.

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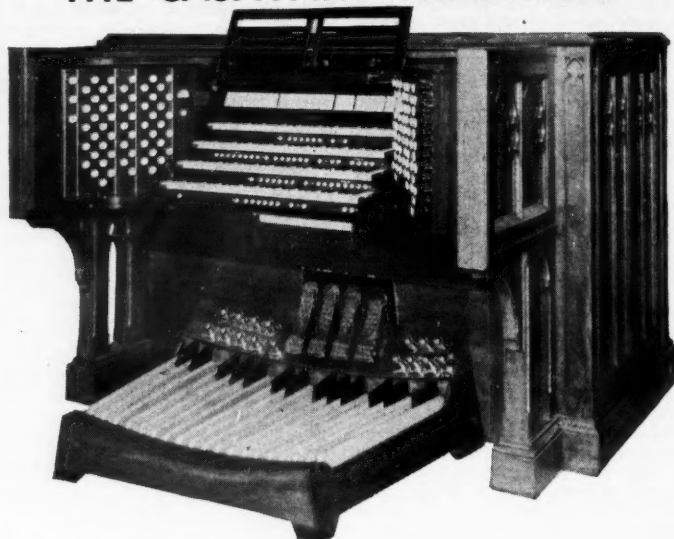
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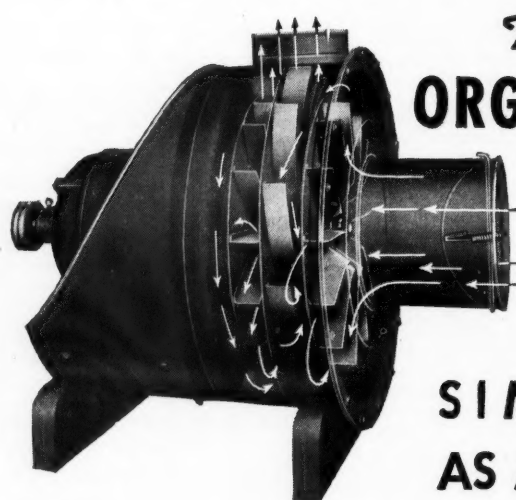
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**RICHARD WILLIAMS MAXWELL
DIES AFTER LONG ILLNESS**

Richard Williams Maxwell, director of sacred music for Shawnee Press, died Sept. 4 in East Stroudsburg, Pa., after an illness of several months.

Mr. Maxwell, born in Mansfield, Ohio, in 1896, was a graduate of Kenyon College at Gambier, Ohio, with a bachelor of arts degree. Following eighteen months' service as a pilot in the air force during world war I, he took graduate work at Princeton and Ohio State and then returned to Kenyon, where he received his M.A. degree. Mr. Maxwell also studied at the Chicago Musical College, leaving there for New York, where he was prominent for many years as a radio and concert singer. He was a member of the Shawnee (Pa.) Presbyterian Church, Phi Beta Kappa and Beta Theta Pi and a Mason. Mr. Maxwell joined Shawnee Press in 1952.

It has been announced that his responsibilities have been assigned to Richard K. Lindroth, who has been affiliated with the firm for the last three years. Mr. Lindroth, who has been affiliated with music at St. John's Evangelical Lutheran Church, Stroudsburg, is dean of the newly-organized Pocono Mountains (Pa.), Chapter of the A.G.O.

**PELS ORGAN IN KANSAS CITY
OPENED BY HAROLD EINECKE**

A Pels organ of three manuals, installed by the Michigan Organ Company in the Old Mission Methodist Church, Kansas City, Kan., was dedicated Sept. 19 with a recital by C. Harold Einecke. The stoplist of the instrument, which includes an antiphonal division at the rear of the church, was drawn up by J. Max Kruwel, organist of the Grand Avenue Methodist Church in Kansas City.

Dr. Einecke, who is Western representative for the Michigan Organ Company, played the following program: "Dialogue on Familiar Hymns," Einecke; "Jesus, Joy of Man's Desiring" and Prelude and Fugue in E minor, Bach; Suite for a Musical Clock, Handel; "Marche Grotesque," Purvis; "Fireside Fancies," Clokey; "Bell Benedictus," Weaver;

"The Cuckoo," d'Aquin; Symphony 2, Edmundson; "Ghost Town" and "Tumbleweed," Goldsworthy; "Ave Maria," Schubert; "Carillon de Westminster," Vierne.

**DR. PAUL GIULIANA PROMOTED
ON BOSTON "U" FACULTY**

Dr. Paul Giuliani of Boston has been promoted to assistant professor at the Boston University school of fine and applied arts, where he gives courses in church music and teaches organ. In spite of the loss of his sight, Dr. Giuliani was graduated from the New England Conservatory of Music, and earned a master of arts degree from Harvard University and his doctorate of sacred music from Union Theological Seminary in New York. His important research work on the Magnificat was done at Columbia University with the cooperation of such men as Alfred Einstein, Hugo Leichtentritt and Erich Hertzmann. Recently the Boston University Orchestra performed his Passacaglia for Organ and Orchestra with Dr. Giuliani at the organ. He is organist at Second Church of Christ, Scientist, Boston. Dr. Giuliani is director and founder of the Giuliani Chorale, a group of sixteen to twenty professional and semi-professional singers.

MISS MARTHA MAHLENBROCK, A.A.G.O., has been appointed director of the senior choir of Christ Evangelical Lutheran Church, Jersey City, N. J. Miss Ruth Kerutt, a student of Miss Mahlenbrock, is organist. Miss Mahlenbrock, who is well known in Jersey City churches for her oratorio performances, will continue also in her position in the First Baptist Church as organist and director of music. She also serves in the church office as secretary to the pastor, the Rev. A. B. Drummond.

A MUSICAL TRIBUTE is being planned for Edward Margetson, A.A.G.O., New York, a well-known Negro composer and choral conductor, who is convalescing from a cerebral attack suffered several months ago. The tribute will take the form of a choral and instrumental concert in St. Martin's Episcopal Church, New York, Sunday afternoon, Nov. 21, at 4 o'clock. Several of the city's leading choirs with distinguished soloists and instrumentalists will take part in the program.

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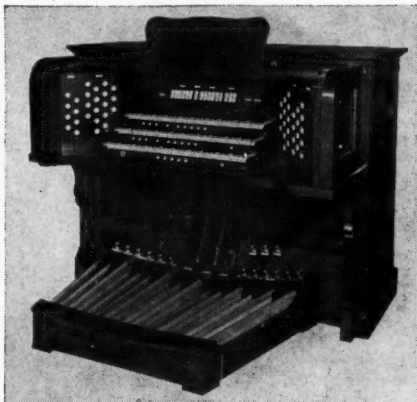
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Thrilling Recital Tour of Fine Organs in European Lands

By E. POWER BIGGS

[Continued from October issue.]

Hamburg led to Berlin and to a recital on a fine new Walcker organ in the Martin Luther Memorial Church. The event honored the memory of Dr. Fritz Heitmann, well known to American audiences. Mrs. Heitmann graciously attended and present were many visitors from East Berlin as well as from the Allied sector. Berlin is a city of mixed impressions. There is the endless war damage, still no more than partly cleared away, the feeling of being on an "island," the remarkable spirit of the Berlin people and, finally, the evidence of a great and continuing love of music.

From Berlin we flew to Frankfurt, passing over Eisenach and gaining an indelible picture of this charming city, with its red roofs clustered together and sheltered by the hills. Then on to the genial university city of Heidelberg, with a program on an outstanding Steinmeyer organ in the Heiligegeistkirche and a little gathering afterward in the old castle high above the town, with the city spread out far below in the Neckar valley.

Next to Nuremberg, the city of Durer and of Hans Sachs, where a recital on the very large instrument in the cathedral, for an audience of several thousands, contrasted amusingly with a broadcast the next day for the armed forces on the very smallest organ of all—an army chaplain's reed organ!

Recalling the organs of Holland and the Schnitger instruments of north Germany and comparing these with the older organs in southern Germany, by Gabler, Stumm and others, one is impressed by the variety procured by these different builders, each in his own way yet all within the framework of traditional voicing. For though these artist builders employed the same fundamental voicing techniques they all, by subtle means, produced striking individual final results. After an enjoyable visit to the Steinmeyers in Oettingen we went on for performances in Munich and in Frankfurt, finally leaving Germany for recitals in Denmark.

Copenhagen and surrounding towns offer many fine modern instruments by Marcussen and Frobenius. On the historical side no doubt the famous Compenius organ in Fredericksborg Castle is well known to your readers. It was built in 1610 (during Sweelinck's lifetime) and is still in its original condition. All pipes, even the reeds, are of wood and the instrument is still pumped by hand. It is tuned in unequal temperament and thus one may not play in keys beyond three sharps or three flats. The chord of C minor is pleasantly in tune, but the E flat will not serve as D sharp in the chord of B major, and the out-of-tuneness is startling. We also played the organ in the Monastery Church of Soro, the handsome organ in the Danish state radio auditorium, the instrument in the beautiful Cathedral of Odense, the birthplace of Hans Christian Andersen, and a number of fine Frobenius organs in Danish churches.

Then came the experience of a visit to Trondheim, in Norway. Here is the great Cathedral of St. Olaf, the most northerly Gothic structure in the world, and here was the most northern point of our trip. For, surprisingly, Trondheim is just a little nearer the North Pole than even Reykjavik in Iceland. The weather was warm and the sun shone brilliantly until practically midnight.

Norway is an impressive country. If you fly the length of Norway do not plan to do any reading or writing while in the air, for you will be glued to the plane window all the way. The jagged coast line, fiords, snowcapped mountains, rugged country, will engage your attention from beginning to end of the trip. And when you end up in Trondheim, after holding on tight during the airport busride to the city, up and down cliffs and around hairpin curves, you will have a feeling of magnificent isolation. No wonder people will solemnly assure you that there really are trolls. And the adventurous spirit of Olaf Trygvason, of Leif Erickson and of

other early Vikings who pushed to Iceland, to Greenland, and even to America, still characterizes the modern "Sons of the Fjords."

Our visit coincided with the convention celebrating the fiftieth anniversary of the Norwegian Society of Organists. In the vaulted surroundings of the Cathedral of Nidaros—cherished as the national monument of Norway—we listened to a stirring performance of Bach's "St. Matthew Passion," with orchestra and choir under the direction of Ludwig Nielsen. On the occasion of a general meeting that day, with visiting delegates from Finland, Denmark and Sweden, we had the opportunity to convey greetings to the Norwegian Society from President S. Lewis Elmer and the American Guild of Organists.

Afterward, by invitation of the society's president, Arild Sandvold, I played an all-American program in the cathedral. Next day the paper carried a headline "American organist plays jazz in Nidarosdom." Such was the effect of Donato, Riegger, Sowerby and other quite proper American composers on one critic! But we didn't become too concerned, for the review appeared to provoke loud chuckles among the Norwegian organists.

Sweden followed Norway on our itinerary. There are fine Marcussen organs in Stockholm and a charming and famous old organ by Cahman in Drottningholm Castle Chapel. We visited a very old instrument in Leufsta Bruk, also by Cahman. This wooden church still contains a "sinners' penance box"—a pew isolated from the rest of the church and with a stout railing around the top. Here were seated all those convicted of any misdemeanor, for a period of time spent in jail did not release them from their obligation to attend church. Access to the organ balcony was divided. To the right there was a staircase of rather deep steps, just ten in number. This was for the allegedly strong sex, and to the left—for the fair and gentle—there was a stairway of thirteen shallow steps with a handrail.

From Sweden we returned to London for a recital on the new organ in the Royal Festival Hall. Here is notable progress for England. Hats off to Ralph Downes for his achievement in putting through this instrument! He deserves a statue in London at least as high as that of anyone else. And hearty congratulations, too, to the English firm of Harrison & Harrison, which built the organ. This instrument is perhaps the first large-scale infiltration of continental design and sonority into England and inevitably has had a mixed reception. Just that day the London papers carried a good-natured if pointed jibe by Sir Thomas Beecham that the "organ was a fine instrument, and anyone who didn't think so was a jack-ass!" Certain uncomplimentary comments about the organ by Sir Malcolm Sargent had appeared in print and Sir Malcolm was subsequently quoted as saying that he intended to listen again carefully to the organ since he didn't enjoy being put in the zoo. It's not concern over my own classification but genuine enthusiasm that prompts me to add that I was delighted to have the opportunity to give this recital, and I certainly enjoyed playing the instrument.

The occasion prompted further thoughts about organ design, and specifically on the question of whether it's easily possible to obtain from an organ builder a type of organ that he is not normally inclined to build. Speaking quite generally, one may doubt whether it's possible for a builder to deliver a successful instrument of a voicing that does not coincide with his previous artistic and technical background. A receptive ear and a willingness to change may work wonders, but one comes to the conclusion that if you want an instrument embodying, say, the tonal accent and cohesiveness of the Dutch and German organs it is a considerable advantage, if not essential, to deal with a builder brought up and trained in this tradition. For the concept of such an instrument is not something to be achieved by sudden resolve or intention.

A parallel could be made between the building of an organ and the commissioning of an original composition. One cannot, at least with much success, govern the pen of the composer in the latter enterprise, and one's only assurance is the composer's previous work. Fortunately the melting-pot of America affords opportunity for the exchange of ideas and

for the genius of many organ builders who embody the tradition, or who can learn, without the national barriers which still take their toll in Europe.

From England we left, via Copenhagen, for Iceland, and for one of the most original experiences of the trip. For some people had doubted whether there actually were organs in Iceland. Little do they realize what an old and cultured civilization flourishes there. Loftlied, the Icelandic airline, gave us a wonderful flight and as we came in we had a dramatic first glimpse of Iceland through swirling clouds, made splendid by the near-midnight sun. Quite illogically it reminded us of the Azores, many miles to the south. A day later we stood on the very spot where the Althing—the first parliament in the world—was convened in the year 930—over a thousand years ago. Iceland is a fascinating place, and it has a long and proud history. Now an independent country, it nevertheless in tradition is part of Scandinavia, and considering the early Vikings (pronounced Veek-ings) one might almost say it's part of America. Or, in view of those intrepid voyagers to America of around the year 1000, should we say that America is almost an outpost of Iceland?

At the invitation of Dr. Pall Isolfsson, prominent Icelandic composer and organist, I played (with two "shows" the same evening) in the "smallest cathedral in the world"—the cathedral at Reykjavik. Moreover, we recorded for the Icelandic radio an all-American program of organ music, which Dr. Isolfsson graciously announced for broadcast the following Sunday, July 4, in honor of Independence Day in America.

JOHN R. HOYT, who for three years has served as minister of music at Wesley Methodist Church in Oklahoma City, has entered Westminster Choir College to do graduate work in choral conducting.

CLAUDE MURPHREE MARKS 30

YEARS AT FLORIDA CHURCH

Claude L. Murphree, F.A.G.O., who through the years has become known as one of the most genial members of the organ fraternity, marked his thirtieth anniversary as organist of the First Baptist Church, Gainesville, Fla., Sept. 26. This fall also marks the beginning of his thirtieth year at the University of Florida. For several decades Mr. Murphree has been a familiar figure at gatherings of organists over the country and he has often contributed to the entertainment of his colleagues as well as to the more serious side of the programs. In the South and elsewhere he has won admirers through recitals and his compositions have been played by many organists. In 1950 Mr. Murphree had played more than 600 recitals and he continues to be active as a concert organist. He was invited to give a program on the municipal organ in Portland, Maine, July 28.

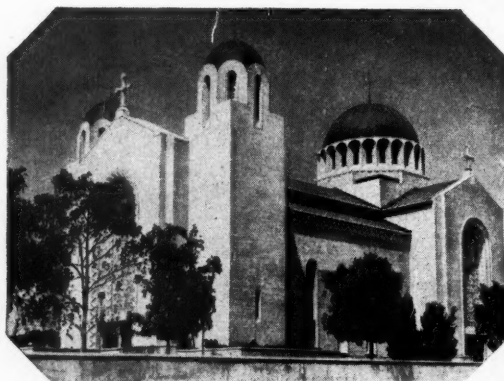
To mark his anniversary Mr. Murphree gave a recital Sept. 26 at his church. The program was devoted to American composers and included the following numbers: Festival Toccata, Diggle; "In Old Havana," Mana-Zucca; Fantasy on Easter Kyries, Gaul; "An Easter Spring Song," Edmundson; "Spiritual," Purvis; "In dulci Jubilo," arranged by Bedell; Scherzo Fugato on "Dixie," Diggle; Toccata on "St. Anne," Edmundson; Canonic Prelude on "Thanksgiving Hymn," Bingham; "Song of Triumph," Diggle; "Humoresque Americana," "Beautiful Dreamer" and Toccata on "How Firm a Foundation," Murphree.

Mr. Murphree spent the month of August in Europe, visiting Paris, Lucerne, Munich, Salzburg, Bayreuth, London, Edinburgh, Amsterdam and other cities. He flew back Sept. 3, arriving in New York at 5 a.m., took a plane to Atlanta at 11 a.m., arrived in Gadsden, Ala., at 2:50 and played a recital there that evening—admitting that he was somewhat exhausted by it all.

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OTTAWA CENTRE—The Ottawa Centre opened the season with a splendid meeting Sept. 25 in the parlor of St. Andrew's Presbyterian Church. Reports on the convention were heard from Mrs. I. Hewis, who spoke on the business brought before the sessions; Leonard Foss, who spoke on the recitals, dinners and amusing incidents, and J. Herdman, who gave his impressions of the convention as seen through the eyes of a newly-arrived British organist. The consensus of opinion seemed to be that the 1954 convention was the best in the history of the C.C.O. Reports were also heard from W. France regarding the projected hymn festival in November and from Campbell Ready on the directory of church organists which is in the making. Refreshments were served by the women under the chairmanship of Mrs. M. Blatchly. C. Milligan, the chairman, outlined plans for the coming season.—HARRY HILL, Secretary-Treasurer.

TORONTO CENTRE—The Toronto Centre held its first meeting of the season in the parish hall of St. Paul's Anglican Church Sept. 27. We heard a most interesting address by Dr. Charles Peaker about his recent trip to England. While there he gave several recitals, notably at Westminster Abbey, and at St. Peter Mancroft in Norwich for the convention of the Incorporated Association of Organists. We learned some of the characteristics of British organ building and sampled the flavors of Cockney and Welsh accents. Following Dr. Peaker's talk we enjoyed two groups of songs by Leslie Holmes, recently of the Royal College of Music in London. His selections included lieder by Schubert and some Hebridean folksongs. He was ably supported by accompanist Douglas Bodie.—RUSSELL CRIMP.

ST. CATHARINES, ONT.—The St. Catharines Centre held its first general meeting of the season in the form of a banquet in the Leonard Hotel on the evening of Oct. 2. Members of the Niagara Falls Centre were invited to attend. The guest speaker was Eric Rollinson, Mus.B., F.R.C.O., of Toronto, who spoke on the problems besetting church organists today and the position and examinations of the C.C.O. in regard to them. A business meeting was held at which the newly-formed headquarters building fund and plans for subsequent meetings were the chief items of discussion.—Dr. F. R. C. CLARKE, Press Correspondent.

BRANTFORD CENTRE—On Saturday evening, Sept. 18, Brantford Centre held its first meeting of the season at the home of Mr. and Mrs. William Findlay. The meeting was well attended. Mr. Findlay gave an interesting address on his experiences at the Organ Institute, Andover, Mass. Activities for the season were discussed under the chairmanship of Miss E. L. Muir. Presentations were made to Mr. and Mrs. Harry Priestly, who were married recently, and to Mr. Findlay, who has given up his post as organist of the Brant Avenue Church to continue his studies at the University of Toronto.—DONALD CLUBINE, Secretary.

GALT CENTRE—Our opening meeting of the season was held Sept. 25 at the home of the secretary, C. P. Walker. We made final plans for the rehearsals and the annual Christmas carol service. This is our sixth performance and the prospects are excellent for the full co-operation of nearly all Galt choirs (adult and junior). We have also arranged for a number of recitals for Advent, alternating between the churches in the community, including the town of Preston. Tom Morrison gave a fine report of one of the best conventions ever held by the Canadian College of Organists. Miss Dorothy Walker, assisted by Mrs. F. L. Haisell, served refreshments.—CLAUDE P. WALKER, Secretary.

OSHAWA AND DISTRICT CENTRE—The Oshawa Centre opened the season with a banquet in St. George's parish hall Sept. 27. Leon Nash presided at the banquet and welcomed the members of the Oshawa and Bowmanville clergy who were guests of the organists. Mrs. G. K. Drynan presented a report on the national C.C.O. convention in Toronto. The speaker of the evening was George Maybee, who has just returned with his choir of St. George's Cathedral, Kings-

ton, from England. There they made history by being the first Canadian choir to take over the singing of the services in Westminster Abbey during the absence of the regular choir. Mr. Maybee told of the choir's preparation and of the twenty-four boys and sixteen men sailing for England at the beginning of August. There they received a magnificent welcome and were lodged in the Abbey choir school, a building which intrigued them with its antiquity and its history. Their visit to England was organized by Abbey officials so that every minute was used to advantage and excursions were arranged to many places of interest. The choir sang at St. Paul's Cathedral, Canterbury Cathedral, St. George's Chapel, Windsor, and at the new cathedral in Guildford. They also journeyed into Wales and sang a service at Welshpool. Mr. Maybee described the difficulties of synchronizing the choir and the organ in the Abbey since they were some distance apart and gave his listeners a very clear picture of the immensity of the task undertaken by the choir and himself. They were required to sing a service every weekday and four on Sunday for three weeks. During that time there were never less than 1,500 in the congregation daily during the week and never less than 3,000 in attendance at Sunday services. Mr. Maybee estimated that the amount of work sung by the choir in that three weeks would almost approximate the repertoire of a year in their own church. Of particular interest among the tape recordings which Mr. Maybee played for the audience was one recorded during the last service at the Abbey when the Canadian flag was placed on the high altar, when the royal trumpeters from Kneller Hall played fanfares in Canada's honor and a congregation of over 4,000 sang "O Canada".—Mrs. G. K. DAYNAN, Secretary.

SARNIA, ONT., CENTRE—The first meeting of the fall season of the Sarnia Centre was held at the home of Mr. and Mrs. B. A. Howard Sept. 26. Plans for the season were the main business. A combined choir hymn singing similar to one held last February received favorable support. A. E. Harris was chosen secretary to succeed H. A. Brawn, who has moved to Port Colborne. Griff Colebrook and Bernard Howard gave interesting highlights of the C.C.O. convention.—A. E. HARRIS, Secretary.

HAMILTON CENTRE—The playing of "The King of Instruments" and a talk entitled "What Are These Master Classes?" were features of the opening meeting held in the parlor of the Ryerson United Church Sept. 19. A large, interested group heard William Findlay, A.C.C.O., of the Brantford Centre on his experiences at Andover. John Taylor, A.R.C.T., of the Hamilton Centre read a short paper on "The King of Instruments" prior to playing it for the group. The brilliant and majestic state trumpet in the Cathedral of St. John the Divine was especially impressive. We take pleasure in recommending the use of this record in other centres. Miss Norma Plummer, chairman, spoke on the newly initiated project of the convention and support of the campaign was approved by the members. A new feature was in use for the first time—identification badges which enabled new and old members to become acquainted. Refreshments served by the choir of the church completed a successful meeting.—DWIGHT B. MUNGER, Reporter.

VANCOUVER CENTRE—A meeting of international importance took place July 27, when organists from Vancouver joined interests with organists of Bellingham, Wash., in the beautiful auditorium of Western Washington College of Education to hear the brilliant and distinguished playing of Miss Claire Coci. Her program included the Concerto No. 11, Vivaldi-Bach; Chorale Prelude, "My Innermost Heart Doth Yearn," Brahms; "The Musical Clocks," Haydn; Chorale in B minor, Franck; "Fileuse," Dupré; Variations on a Noel, Dupré; Prelude and Fugue on B-A-C-H, Liszt; "Chant de Paix," Langlais; "Pageant," Sowerby. Among her encores she generously included the "Homage to Frescobaldi," by Langlais.—G. HERALD KEEFER, DIAPASON Secretary.

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Advertising rates on application.

Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, NOVEMBER 1, 1954

Fifty-nine Years in Pittsburgh

Fifty-nine years is a long time for any artistic activity to be carried on without interruption from season to season, and this fact alone would make the annual organ recital series at Carnegie Institute in Pittsburgh noteworthy. These recitals and the great organ on which they are played have been making organ history and have survived as have probably no others in the United States. Andrew Carnegie made a larger contribution from his vast wealth for the cause of the organ than probably any other American layman. Aside from the instrument in Carnegie Institute and that in Carnegie Hall, North Side, the organs toward which he contributed are heard every Sunday in churches in all parts of the country and hundreds of churches which would still be using pianos and reed organs for their services except for Mr. Carnegie's generosity enjoy pipe organs.

All of this is brought to mind by the report of the fifty-ninth season of recitals, prepared by Dr. Marshall Bidwell, the Carnegie Institute organist, which was published in September. This booklet, which should be of interest to every organist, contains the programs of the recitals in the 1953-4 season, a stop specification of the organ, an index of composers represented on the programs and a foreword by Dr. Bidwell.

The repertoire for the season included 605 compositions, of which 523 were played as organ solos. These represent 203 composers, of whom eighty-two are American. Seventeen organ works were played for the first time on these programs. Bach led the list with seventy-six compositions. Americans most frequently represented were Purvis six times and Edmundson and Elmore five times.

It was Mr. Carnegie's desire that the people of a great industrial city should have an opportunity to enjoy good music through the medium of free organ recitals. "With this broad aim constantly in view," reports Dr. Bidwell, "we have endeavored to present a wide range of musical literature in a manner not too exacting for the layman. It is to the average music-lover rather than the educated musician that these programs are addressed."

Dr. Bidwell, latest in the line of distinguished organists of Carnegie, which has included such men as Frederic Archer, Edwin H. Lemare and Dr. Chares Heinrich, has ably and consistently carried

out the wishes of Mr. Carnegie and has made his recitals a great and popular musical feature in a musical city on the organ of 130 stops and 8,600 pipes.

Making Pianists by TV

The grand and well-oiled state of Texas, which has produced some of the best gasoline and some of the best organists of the present day, is showing its devotion to music in a new way. Television, which can be a blessing or a curse all at the same time is to be made to serve in musical education in a novel manner. Pianists are to be trained throughout the state by TV. From the development of pianists to the teaching of organists will be only a step and probably will follow.

Five Houston music stores and the National Piano Manufacturers' Association have announced a joint contribution of \$3,000 to the University of Houston to further the development of piano teaching by television under Professor George C. Stout over the university's educational TV station, KUHT-TV. Each store will have a studio set-up with TV sets, where students may come for lessons if they do not have pianos at home. KUHT-TV can be tuned in on any television set in the standard channel 8 spot in the Houston area. This puts the impact of these lessons in the living-room of anyone with a television set.

In making a grant to the university John E. Furlong, president of N.P.M.A., said that his association was interested in the Houston classes primarily as a pilot project. The future potential on a national scale could be great. Sound films of Professor Stout's TV lessons are planned, and these may later be used on educational TV stations in other cities; or they may provide the basis for building other local programs.

The new store-manufacturer-university liaison was brought about largely through the efforts of the National Association of Music Merchants, whose education division director, Verne R. Marceaux, has been in close contact with the Houston project since the start of his unique TV teaching experiment. Professor Stout's claim is that he can teach a million people to play the piano by television. His extension course over the educational TV channel last season attracted more persons than any other extension course, proving far more popular than art, literature, sciences, economics or Spanish.

The movement in Texas deserves the attention of all keyboard performers and teachers. We are convinced that the nation can absorb another million pianists, if they are good ones; and we have room for many more organists, provided also that they are good ones. It will be interesting to await the artistic results of the Texas experiment.

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Jamestown, Mich.—Forest Grove Reformed.
Newark, N. J.—St. Michael's.
Parma, Ohio—Ridgewood Methodist.
Defiance, Ohio—St. Paul's Lutheran.
St. Mary's, Ohio—St. Paul's Evangelical and Reformed.
Holland, Mich.—East Saugatuck Christian Reformed.
Navarre, Ohio—St. Paul's Evangelical and Reformed.
Pittsburgh, Pa.—Pittsburgh Xenia Theological Seminary.
Middletown, Md.—Zion Evangelical Lutheran.
Wilmore, Ky.—Asbury Theological Seminary.
Stamford, Conn.—St. John's Evangelical Lutheran.
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Newark, N. J.—Sacred Heart Cathedral.
The instruments in Niles, Mich., Covington, Tenn., Wilmore, Ky., and Newark, N. J. are of three manuals.

Comments of Yesteryear

[The following editorial is from the issue of November, 1944.]

The Sweetness of Anonymity.

What else is so impersonal as an organist? He works faithfully and has to adjust himself to situations of every kind, with never a word from anyone to destroy his anonymity.

The thought comes to one who reads the daily papers. There are many columns in the society department about prominent weddings, with details as to dress, the decorations and the size of the congregation; and of course the officiating clergyman is named. But try to find out who provided the music. Even when it is noticed in the majority of our newspapers it is only the organ and not the organist who receives the courtesy of mention.

At the two great national conventions held in Chicago last summer the instrument in the huge Stadium—or rather the man at the instrument—did valiant service. Every mood of the vast throng and every development had to be watched and just the right national air or popular song had to break out without a moment's hesitation. Of course it was not a classical performance, but if it did not disclose the artistic attainments of the man at the console it certainly did prove his alertness. The vocal soloists at these conventions were duly announced and so were the men who offered the much-needed prayer. But we have been unable to ascertain to this day who played so industriously for these conventions. One announcer did go so far, in according general praise to all who took part, as to say with gracious condescension that "the organ music was good, too."

Now we note the three-day obsequies which so fittingly marked the funeral of Aimee McPherson, the Los Angeles lady evangelist. The Associated Press report gives us all the details of the spectacular funeral and makes note of the fact that "throughout the day, as mourners passed the bier, an organ played the evangelist's favorite hymns." The organ played them! That must have made the famous Englishman, William T. Best—whose reaction to a similar announcement provoked the historic reply "Let the damned thing play"—turn over in his grave.

Statement of The Diapason

Statement required by the act of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233), showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1954.

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S. E. GRUENSTEIN, OWNER.
Sworn to and subscribed before me this 23rd day of September, 1954.
[Seal]

DOROTHY ROBER
[My commission expires Oct. 28, 1957.]

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Nov. 1, 1914—

Cornell University had a gala day Oct. 8 to mark the opening of the large organ installed in Bailey Hall by the J. W. Steere & Son Organ Company. Andrew Carnegie, the largest contributor toward the instrument, and Dr. Andrew D. White, former president of Cornell, who was instrumental in bringing about the purchase of the organ, were guests of honor. At the console were James T. Quarles, the university organist; Clarence Dickinson, William Churchill Hammond and T. Tertius Noble.

In Chicago during the month the contract had been let to Casavant Freres for a four-manual for St. James' Methodist Church, Miss Tina Mae Haines organist; a three-manual Skinner organ was dedicated at the Hyde Park Baptist Church Oct. 25, and on the same day Irving C. Hancock opened the new three-manual Austin in Trinity Episcopal Church.

Twenty-five years ago, according to the issue of Nov. 1, 1929—

The Aeolian Company had just completed installation of a four-manual organ of 122 sets of pipes in Voorhees Chapel at the New Jersey State College for Women.

Other large new organs that were described were: a four-manual Kilgen in St. Paul's Methodist Church, South, Houston, Tex.; a four-manual Möller in the Haws Avenue Methodist Church, Norristown, Pa.; a four-manual by Tellers-Kent at Westminster College, New Wilmington, Pa.; an Austin four-manual in the Masonic Temple at Scranton, Pa., and a Frazee four-manual in the Community Church at Benton Harbor, Mich.

An important musical event Nov. 4 was to be the inaugural recital by Pietro A. Yon on the Kilgen organ in Carnegie Hall, New York.

Edmund Jaques retired as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York, after serving in that position for nearly twenty-eight years.

Joseph S. Daltrey was appointed to the chair of music at Wesleyan University, endowed with a gift of \$100,000 by John Spencer Camp, prominent Hartford organist and composer, and treasurer of the Austin Organ Company.

Ten years ago the following news was recorded in the issue of Nov. 1, 1944—

Word has been received in Detroit of the death of First Lieutenant Edgar Russell Danby, A.A.G.O., on Aug. 27 in southern France. Lieutenant Danby was serving with the tank corps in the American Seventh Army when he was killed in action.

The twenty-fifth anniversary of the Buffalo Chapter, A.G.O., was celebrated at a banquet in the Hotel Lenox Oct. 21. More than 100 members and friends were present. Warden S. Lewis Elmer was the guest of honor. Dean DeWitt C. Garrettson, A.A.G.O. (Chm.), was toastmaster.

Caleb Herbert Odell, organ manufacturer and head of a New York concern which over a period of many years has been active in the industry, died Oct. 3 at his home in Yonkers, N. Y., at the age of 65. He was owner and president of J. H. & C. S. Odell & Co., a firm founded in New York in 1859 by his grandfather, John H. Odell.

ROBERT KNOX CHAPMAN GOES TO CHURCH IN BALTIMORE

Robert Knox Chapman has been appointed organist and choirmaster of Christ Episcopal Church in Baltimore and choirmaster of the Gilman School for Boys, believed to be the oldest country day school in the United States. At Christ Church Mr. Chapman is forming choruses and at the Gilman School he teaches 162 boys. Before going to Baltimore in September Mr. Chapman served for five years as organist of the Cathedral Church of the Nativity in Bethlehem, Pa. He had previously been associated with St. Matthew's Episcopal Church in Wheeling, W. Va.

Mr. Chapman is succeeded in Bethlehem by Frederick Graf, who was formerly at St. Gabriel's Episcopal Church, Long Island.

Come, Let Us Worship on Wings of Music; Be Lifted on High

By SETH BINGHAM

[Continued from October Issue.]

With the reader's kind permission I would like to relate a few personal experiences.

In June, 1952, France staged a week-long celebration of the 100th anniversary of the death of Louis Braille, inventor of the Braille system of writing—including musical notation—for blind persons. When France decides to honor one of her famous sons there is nothing half-way about the proceedings. These included the transfer of Louis Braille's body to the Pantheon, radio broadcasts, theater and cinema performances, public addresses, concerts and religious ceremonies. Of the last-mentioned the most grandiose was a memorial service in Notre Dame, Paris. The music was entirely under the direction of blind musicians, including France's world-famous organist, André Marchal, who was at the console of the great organ in the west gallery, and Jean Langlais, who conducted the choir at the other end of the vast cathedral. (You may wonder how a blind person can direct a chorus. It is really simpler than you might suppose, for the conductor knows and hears the location of different parts—tenors, altos, etc. The singers watch his beat and expressive gestures, which do not differ from those of a sighted person.)

The congregation numbered over 5,000, about two-thirds of them blind. A choral mass and several of the finest organ compositions of Louis Vierne, former blind organist of Notre Dame, were performed. But the supreme experience in receptive corporate worship came at the very beginning of the service, during an overwhelming improvisation by Marchal lasting eight or ten minutes. I have heard this great artist many times. But on this occasion honoring the memory of one whose life and work has meant so much for sightless-people the world over, Marchal undoubtedly was particularly inspired. A dark and dolorous theme moving in the organ's depths gradually struggled upward toward the light, gathering strength, developing intensely and finally blossoming in triumphant and radiant beauty. All about us people were weeping, but their tears were of joy, faith and hope. That improvisation cast its spell over the entire service. Wings of music surely hovered there, invisible yet audible.

This past summer, while directing the choral singing of some eighty students at the Canacadea Chapter's annual church music institute at Alfred University, N. Y., we took up Edward Margetson's exquisite and deeply-felt setting of "He Stooped to Bless." Very few were familiar with it. We first recited the words:

He stooped to bless, and stooping raised us.

And the tenderness which looked in pity

On a world of sin long years ago,
Still waits in love to call the nations in;
Till all shall know that man may rise in Him

To holiness, because He stooped so low.

Next we hummed through the notes, then sang both words and music. I made practically no comment on the beauty of text or music, confining myself to a few technical hints for dynamics, tempo and color. The sight-reading presented no problem, for these men and women were all choir directors, organists or experienced vocalists, alert and responsive.

When we finished there was a hush, a common emotion fusing us together, a feeling transcending mere delight in lovely sound—a sure intuition that in singing these words and music we were sharing in an act of worship.

I have referred in a former article to the perfection of the art of plainchant as revealed at Solesmes; such music has the power to lift us on mighty pinions, far above life's earthly cares and struggles. Are we not all seeking perfection on our pathway to Christian faith? This music is a living expression of such faith. On the

occasion of my retirement from the Madison Avenue Church I made a plea for the artist who, if true to his calling, must be a perfectionist, and I quoted Jesus' saying: "Be ye therefore perfect even as your Father which is in Heaven is perfect." The priestly singers at Solesmes live up to the truth of that saying.

Perhaps the most striking example I have witnessed of music's dramatizing power in a religious service occurred preceding the A.G.O. twin cities convention, when I spent two days at St. John's Abbey (Benedictine) at Collegeville, Minn. On Sunday morning, July 11, I attended the 8:30 pontifical mass, sung by a choir of 100 monks and novitiates. At a certain point the abbot entered and the mass was interrupted by a service occurring only once a year, called the rite of monastic profession. After the invitation, invocation, admonition and questioning by the abbot, a group of young candidates made their profession of simple or triennial vows. They were then clothed with the monastic habit: the girdle signifying chastity and mortification, the scapular for the labor of obedience and the monk's hood—helmet of faith; after which they were divested of the habit and, having received the abbot's blessing, resumed their places in the choir stalls.

Now came an older group having completed their three-year period of training, to make their profession of solemn or perpetual vows, from which there is no turning back! Came the admonition: "Say, then, my sons, do you still desire to persevere in your holy resolution?" and the candidates answered together "We so desire." Then followed the questioning and vows, each candidate reading the formula of profession, binding him for life. The newly-professed now lay prostrate on the floor, covered by a black funeral pall symbolizing their separation from the world, while a long series of solemn prayers, versicles and psalms were sung over them. Some of these were of surpassing loveliness, their pure soaring lines lending something poignant and radiant to this soul-searching rite.

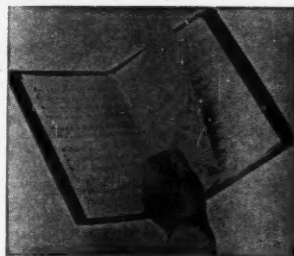
The abbot then blessed the distinctively monastic garb—girdle, scapular and cowl. It was indeed a solemn and gripping moment. The large abbey church was packed with relatives and friends, nuns, priests, missionaries and monks of various orders. All eyes were on the black pall still covering the prostrate forms of those who had made their irrevocable decision.

At the summons: "Rise, you who sleep: arise from the dead, and Christ will enlighten you," the pall was removed. One by one the newly-professed, approaching and kneeling before the abbot, received the girdle, scapular and cowl. When all had been invested, the abbot exhorted them to remain faithful, gave them his blessing and departed. The pontifical mass was then resumed and carried to its appointed end.

All this had taken three hours. Completely absorbed by what occurred, I had lost all count of time. The sung chants, prayers and responses, many of them seldom heard, were of extraordinary beauty. This was no mere "movie" background music but a living part of the ceremony with its candles, incense and symbolic gesture. No one in that worshipping throng could fail to be moved by its dramatic appeal.

Do we still doubt the strength of musical wings? Hear St. Augustine: "Thou commandest me to praise Thee, to confess Thee and sing Thy name, O Most Highest." Or the miracle of his conversion: "So I was speaking and weeping in the most bitter contrition of my heart, when lo! I heard from a neighboring house a voice as of a boy or girl, I know not, chanting and oft repeating 'Take up and read, take up and read.' . . . So checking the torrent of my tears, I arose; interpreting it to be no other than a command from God to open the book and read the first chapter I should find . . . I seized, opened and in silence read that section on which my eyes first fell: 'Not in rioting, not in chambering and wantonness, not in strife and envying; but put ye on the Lord Jesus Christ and make not provision for the flesh.' No further would I read, nor needed I, for instantly, at the end of this sentence, a light as it were of serenity infused my heart, all the darkness of doubt vanished away."

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elusive, intangible and invisible, still speaks to us in a language all its own. It touches and envelops us, elevates our thoughts and frees the wings of our spirits for flights toward the longed-for goal of our Christian faith.

GRAND ISLAND, NEB., CHURCH OPENS ORGAN BY HOLTkamp

A three-manual organ built by Walter Holtkamp was dedicated Sept. 6 at Trinity Lutheran Church in Grand Island, Neb. The instrument was designed for the new edifice by Paul Rosel of the faculty of Concordia Teachers' College at Seward, Neb., and Mr. Holtkamp. Victor C. Wassermann, principal of Trinity Evangelical Lutheran School, is the organist.

The organ, which is placed in a balcony at the rear of the church, consists of an enclosed swell division and open great and brustwerk divisions. The stoplist is as follows:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.

Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

Copula, 8 ft., 61 pipes.

Gamba, 8 ft., 61 pipes.

Gemshorn, 4 ft., 61 pipes.

Nachthorn, 2 ft., 61 pipes.

Sesquialtera, 2 ranks, 122 pipes.

BRUSTWERK.

Gedeckt, 8 ft., 61 pipes.

Spitzflöte, 4 ft., 61 pipes.

Principal, 2 ft., 61 pipes.

Larigot, 1½ ft., 61 pipes.

Cymbal, 3 ranks, 183 pipes.

PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.

Quintadena, 16 ft., 32 pipes.

Octave, 8 ft., 32 pipes.

Choralbass, 4 ft., 32 pipes.

Fugara, 2 ft., 32 pipes.

The dedicatory recital was played by Mr. Rosel, who chose the following program: Prelude and Fugue in F minor, Handel; "Out of the Depths I Cry to Thee," "Jerusalem, Thou City Fair and High" and "Abide, O Dearest Jesus," Reger; Allegretto, Clerambault; "Jesus, Priceless Treasure," Walther; Fugue in G major, Bach; Passacaglia in A minor,

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New Issues for the Choir

By JAMES S. DENDY, MUS. B.

Among the fall issues received from the publishers we are glad to see a variety of numbers which could be listed under the general heading of "practical choir music." As interesting and challenging as some of the more complex modern works are, the average director finds it necessary to seek more simple fare for regular week-to-week consumption.

A diversified assortment of octavo publications has been received from the H. T. FitzSimons Company. The number which really stands out and demands attention is Thomas Matthews' "O Praise God in His Sanctuary." Mr. Matthews knows how to work out fresh musical ideas in a manner which can be grasped by the average choir. This four-page number is an SATB *cappella* setting of Psalm 150, using the translation from the "Book of Common Prayer." It is expressive in the best sense of the word and the climax is dramatic without melodrama.

The next number to attract us in the FitzSimons issues is another Psalm setting, Camil Van Hulse's "Behold, Bless Ye the Lord" (Psalm 134). Mr. Van Hulse's style is quite in contrast to that of the aforementioned number. Here we have a full-fledged organ accompaniment, scored on three staves, which is used primarily to enrich the harmonic texture. The all-over effect is good and it is the sort of music which singers enjoy. The setting runs to five pages and is of medium difficulty.

Peter Christian Lutkin's "Come, Let Us Tune our Loftiest Song" has been arranged for four-part chorus and organ by Kenneth L. Cutler. FitzSimons also publishes the Sanctus from Faure's Requiem for chorus of mixed voices and for two-part treble voices. W. Glen Darst's Communion Service in D is a very simple setting for SATB with organ. There is no Creed and no Gloria. Mr. Darst is the composer of three anthems, SATB, accompanied. They are "Lord God of Hosts," "Awake, My Soul" and "Peace in Our Time, O Lord." Will James' "A Song of Praise" is for SATB *cappella*.

There is a growing demand for music utilizing the junior choir with a regular group of adult mixed voices. Galaxy has made a worthy contribution in publishing Cyril Owen's "Suffer Little Children to Come unto Me." Mr. Owen succeeds in making the junior choir voice line an integral part of the composition. This statement is not as trite as it may sound. A surprising number of junior-senior choir anthems seem to have been composed for SATB voices with a fifth part added as an afterthought. The harmonies are kept simple and the performance time is less than three minutes.

Eugene Feher's "A Plea to the Almighty," also from Galaxy, is a short, unaccompanied number composed with a strong feeling for chromatic harmonies. Besides being an attractive number to perform, learning it will be a good "etude" for any choral group. There are some

divisi and attractive rhythmic irregularities, but the number is brief and should be within the scope of most choirs.

As readers of this column know, the writer is generally opposed to humming in church choral numbers. But one should not be dogmatic about a theory of this sort because he is sure to find an exception to the rule. In James Miller's "So Fades the Lovely Blooming Flower," an arrangement of an old American hymn entitled "Distress," published by Galaxy, the humming idiom seems entirely appropriate to the words and music. Your reviewer should admit that he has a "weakness" for old "white Spiritual" tunes, and finds this arrangement particularly attractive. Mr. Miller has avoided the mistake of making his setting too sophisticated and the harmonies capture the spirit of the somewhat haunting melody.

Samuel Walter's "Humbly I Adore Thee," listed by Galaxy as a communion hymn for mixed voices (accompanied) incorporates fragments of melody from the well-known Benedictine plainsong setting of "Adoro Te Devote." It is a pleasing and easy setting. From the same house Marcel Frank's "Oh, Praise the Lord, Ye Nations All," SATB with organ, is a festive setting. There is some *divisi*. "Truly My Soul Waiteth upon God," for mixed voices *cappella*, features an oft-repeated motif which, to our ear, becomes a little distracting by the time one finishes going through seven pages of it. Aneurin Bodycombe's choral tribute to "The Unknown Soldier" begins and ends with passages for unison voices and organ. The middle section calls for division of sopranos and basses.

Several more Christmas issues have arrived since our column last month and there is still time for readers to look them over before making final decisions. There are some particularly good carol arrangements. Theron W. Kirk has arranged Four Old Carols for J. Fischer & Bro. (published under one cover). The titles are "When Christ Was Born of Mary Free," "The Golden Carol," "Blessed Be That Maid Marie" and "The Bellman's Song." Mr. Kirk's arrangements are uncomplicated and quite musical.

One of the most cheerful and attractively arranged carols we have seen in a long time is Mary E. Caldwell's "Tell Us, Shepherd Maids," based on the French Canadian "D'ou Viens-tu, Bergere?" This number, published by Gray, is for three-part chorus and most of it is actually in unison. The same publisher issues Charlotte Garden's arrangement of "Lightly, Lightly, Bells Are Pealing" for two-part youth choir and organ. Chimes are called for in the accompaniment, which is scored on three staves and the effect should be good.

Ruth Bampton, the California composer, has been very successful in writing for young people and we would like to recommend her SA with descant version of the seventeenth century Swiss carol "The Christmas Nightingale." It is a gay, tripping number which the singers are sure to enjoy. For those who work with children Miss Bampton has arranged a Swedish dance carol, complete with choreographic instructions. The title is "Merrily We Sing" and the scoring is for the SA and piano. Both of the foregoing numbers are published by Presser. We also have an anthem from Miss Bampton's pen, "A Christmas Antiphony," for three-part mixed chorus, published by Gray. It is an easy number with plenty of spirit.

Three old Polish folk carols have been scored for SATB by David Kozinski and are available from Presser. The titles are "Glory to God in Heaven," "Wonder! Wonder!" and "Loola, Jesu." These should be sung unaccompanied. They are published separately. "On a Midnight Long Ago" is a French folksong from the Ardennes, arranged by Gerald Cockshott for solo or unison voices with piano (Novello). Its haunting melody will attract young and old alike. Henry Hallstrom's "To Bethlehem," for SSA, is based on a carol by Johann A. P. Schulz. It is available from the Shawnee Press, Inc.

A collection called "Carols for Christmas" has been arranged for SAB by Ruth Heller and is published by Hall & McCreary. Miss Heller is a clever arranger and her choices are good. There are thirty-four carols, representing many countries. Though some of the well-known carols are included, there are many attractive ones which will be entirely new to most people.

Regina Holmen Fryxell shows how to be original and different without being bizarre or even harmonically shocking in her unison anthem "To the Christ-Child." It is essentially simple and has innate appeal. This is the sort of thing which we see too infrequently because it takes a really artistic composer to produce it. Frank Mason North's splendid text is on a par with the music. Everyone should be able to find an appropriate spot for this number. The publisher is Gray.

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CHORAL

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Shout the Glad Tidings (Xmas)	J. Brewer	.20
When I View the Mother (Xmas-Epiphany)	G. Smith	.18
Benediction (God be with us) (Prayer for Safety)	J. Brewer	.18
Christmas Bells (S.S.A.) (Xmas)	J. Cantor	.18
Lord now lettest Thou (End of Communion-Service)	J. White	.18
Consecration ("Paraph") (Communion-Motet)	H. Wagner	.20
Evening Prayer (Ave Maria) (T.T.B.B.)	(Choral-Concert)	.20
If We Believe Jesus Rose Again	F. Abt	.18
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Gray has some other numbers of real interest. "Our Heavenly King," SATB with organ, is by the well-known anthem writer Claude Means. It is spirited with a slow section in the middle. The style is rather conservative. "When Christ Was Born" has been set by the celebrated conductor Leopold Stokowski. It is an attractive and uncomplicated "original" carol. Garth Edmundson's "Nativity Carol," SATB with or without organ, is a good "soft" number. For those looking for an anthem with a soprano or tenor solo Kenneth Walton's "His Star" should be of interest. "Ring, Bells of Christmas," by Ruth Taylor Magney, is a nice, lilting number for youth choir, SA.

Directors of male choruses are often "hard put to it" to find good new material, so Richard Purvis' "Our Brother Is Born," for TTBB and solo voice, should find a ready market. Mr. Purvis' skillful hand can be depended upon and he has not disappointed us here. The publisher is J. Fischer.

The only new Advent number we have on hand is David H. Williams' "Lo! He Comes with Clouds Descending," published by H. W. Gray. It is a sturdy setting for mixed voices and organ. Here is an anthem which will not take long to learn and which will make a good impression.

"Here We Come A-Caroling" is a useful collection of "oldies" arranged by L. Marguerite House for two-part treble voices. Hall & McCreary publishes it in an attractive red and green cover.

Two of Homer Whitford's arrangements have been brought out by J. Fischer & Bro. The first is an SSA number, "Now Winter Fades from Sight," based on the final chorus from Bach's Cantata 129, "Gelobet sei der Herr, mein Gott." The second is an arrangement from Handel for SA, "Bless Thou the Lord." Royal Stanton has arranged the spiritual "Ev'ry Time" for SATB *cappella*. Another J. Fischer publication is "The Lord Is Our Fortress," arranged by Gena Brans-

combe for TTBB with piano from the Finale to Brahms' First Symphony.

A Christmas and an Advent number have just been received from the Canyon Press. They are "A Child This Day Is Born," SATB *cappella*, by Harriet L. Ilse, and "Rejoice! the Joyful Night Is Near," SATB with organ, by Robert Hall. The first calls for *divisi* in all parts as well as a descant at the end, which means that a full choir is necessary. This number has a great deal of spirit and should be very effective. The Advent anthem is another spirited number. There is a bass solo which may be taken by the entire section. The work runs to ten pages and builds to a climax which will be thrilling if properly performed.

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Opportunities for young American musicians to study abroad during 1955-56 are available under the United States government educational exchange program. Candidates in the field of music may enter the general competition for Fulbright awards. The closing date for applications is Nov. 1. Application blanks and a brochure describing the Fulbright program may be obtained from the Institute of International Education, 1 East Sixty-seventh Street, New York City. Facilities for advanced work in music are available in a number of countries participating in the program. Requirements for the foreign study fellowships are: United States citizenship; a college degree or its equivalent at the time the award is taken up; knowledge of the language of the country sufficient to carry on the proposed study; age 35 years or under; and good health.



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EMILY DICKSON PEARCE



THE FIRST UNITED PRESBYTERIAN Church of Philadelphia has announced the appointment of Emily Dickson Pearce, A.A.G.O., Ch.M., to the position of organist-director effective Nov. 1. Miss Pearce is a graduate of the Harcum School in Bryn Mawr and holds the bachelor of sacred music and master of religious education degrees from the Eastern Baptist Theological Seminary. She is secretary of the Pennsylvania Chapter of the American Guild of Organists, treasurer of the American Organ Players' Club and of the Philadelphia branch of the Hymn Society of America, and secretary to Thomas A. Benham, professor of physics at Haverford College. In the field of religious education Miss Pearce is director of the Phoenixville weekday released time school sponsored by the Ministerial Association of Phoenixville, Pa. Her organ study was with H. Alexander Matthews, Newell Robinson, Lester Groom and C. Robert Ege.

DR. ARCHIBALD T. DAVISON, professor emeritus of music at Harvard University, is giving a series of lectures on church music at Union Theological Seminary in New York City in November. The lectures are sponsored by the School of Sacred Music and will be illustrated with a specially prepared program by the choir. The first lecture, to be given Nov. 8, will be entitled "The Background of Protestant Music"; the second, Nov. 16, will be on "The Evolution of Protestant Style"; and the third, Nov. 22, is to be on "Music and the Modern Protestant Service".

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LYMAN McCrARY



LYMAN McCRARY, DEAN of the District of Columbia Chapter, A.G.O., last year designed and executed a handsome processional banner for the District of Columbia Chapter and it was carried in the procession at the Guild service of the Convention in Minneapolis.

A unique experience in Mr. McCrary's career occurred in the middle of the Atlantic Ocean, where he played a Cavaille-Coll organ for Whitsunday sung mass on board the "Normandie." Many of his recitals and solo appearances with orchestras have been in cities on the east coast and in the South. Immediately before the second world war he coached and appeared in private musicales in London and Paris. He studied under Joseph Bonnet in Paris.

Mr. McCrary began as the soloist in the boy choir of Old St. Paul's Church, Baltimore, under Alfred R. Willard, and as a scholarship student at Peabody Conservatory under Elisabeth Coulson and Harold Randolph, the director. Later he received a bachelor of philosophy degree from Yale and a certificate of proficiency in the theory of music from the Yale Uni-

versity School of Music. Here his teachers were Bruce Simonds, Hope Leroy Baumgartner, David Stanley Smith and Harry B. Jepson. Further study under Louis Robert at Peabody Conservatory and Conrad Bernier of the Catholic University of America, and summer sessions with John Finley Williamson at the Westminster Choir College led to a bachelor of music degree from the Washington College of Music in 1931. Classes with Nadia Boulanger were held in Washington.

For the Washington Civic Theater Mr. McCrary composed a score for Euripides' "Trojan Women," a combination of dramatic action, speaking choruses and ballet. As accompanist for the Washington Choral Society he assisted Conductor Louis Potter in such major works as the Bach "Passions" and the Beethoven "Missa Solemnis."

Since 1946 Mr. McCrary has been organist at First Church of Christ, Scientist, Washington, and has assisted Louis Atwater at the Washington Hebrew Congregation from time to time. He was instrumental in reviving the festival of organ music held every year in Washington, which now includes a program with full symphony orchestra.

TOUR OF EUROPE ANNOUNCED; SPECIAL RECITALS ARRANGED

A new and unusual tour of Europe, designed for organists and other musicians, has been announced by Christian Travels of Lakeland, Fla. The trip will include Belgium, Holland, Germany, Austria, Switzerland and France. The large cathedrals will be visited and special recitals arranged, with an opportunity to meet the organists. At certain points banquets will be arranged in which the European organists will be guests of the party.

Two days each will also be spent at the Bayreuth and Salzburg festivals. The trip will be by Sabena Belgian air lines across the Atlantic and chartered Pullman cars for all the land portions. It has been planned that for twenty-five days the tour will allow the person with a thirty-day vacation to complete the trip in the allotted time.

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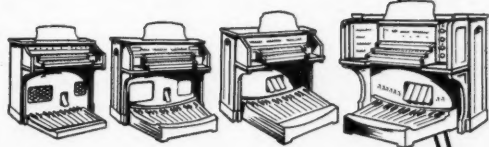
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First Methodist Specification Provides for a Three-Manual of More than Fifty Ranks—Resources of Instrument Shown.

The First Methodist Church, Colorado Springs, Colo., has awarded a contract to the Reuter Organ Company to build a three-manual organ of fifty-eight ranks for the new church which is under construction. Installation is planned for late next spring. A building project of over a million dollars includes a new sanctuary in which the organ is to be installed, a chapel and additions to the present educational buildings. The new sanctuary will seat about 1,800.

Mrs. Verda Lawrie is organist of the church and Fritz Funk is the chairman of the music committee and director of the men's glee club. Mr. Funk likewise is a violinist, the owner of a Stradivarius violin, who every Sunday plays a solo in the service. Advisor to the church in the organ project is Dr. Frederick Boothroyd, until recently organist and choirmaster of Grace Church in Colorado Springs. Negotiations pertaining to the sale of the organ were handled by Fred H. Meunier, Reuter representative in Denver. The specifications were developed by the Reuter Company with Franklin Mitchell as consultant and Mr. Meunier as sales representative, in collaboration with Mrs. Lawrie, Mr. Funk and Dr. Boothroyd.

Resources of the organ will be as follows:

GREAT ORGAN.

(Stops marked with * expressive)

- *Gemshorn, 16 ft., 12 pipes.
- Principal, 8 ft., 61 pipes.
- *Hohl Flöte, 8 ft., 61 pipes.
- *Lieblich Gedeckt, 8 ft., 61 pipes.
- *Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- *Koppel Flöte, 4 ft., 61 pipes.
- *Twelfth, 2 3/4 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Soft Mixture, 3 rks., 183 pipes.
- Fourniture, 4 rks., 244 pipes.
- *Tromba, 16 ft., 61 pipes.
- *Tromba, 8 ft., 61 pipes.
- *Tuba Mirabilis, 8 ft., 61 notes.
- *Cor Anglais, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Chimes (console preparation).
- *Tremolo.

SWELL ORGAN.

- Contra Gamba, 16 ft., 12 pipes.
- Gaigen Principal, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gamba, 8 ft., 73 pipes.
- Gambe Celeste, 8 ft., 73 pipes.
- Flute Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Gambette, 4 ft., 73 pipes.
- Spitzflöte, 4 ft., 73 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Bassethorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.

Hautbois, 8 ft., 73 pipes.
Bassethorn, 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Klein Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 notes.
Quintadena, 8 ft., 61 pipes.
Dolcan, 8 ft., 61 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Sesquialtera, 2 rks., 61 notes.
Tuba Mirabilis, 8 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Harp (console preparation).
Chimes (console preparation).
Swell Strings to Choir.
Tremolo.

PEDAL ORGAN.

Resultant Bourdon, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Contra Gamba, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Flauto Dolce, 16 ft., 12 pipes.
Gemshorn, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Violone, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Lieblich Bourdon, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Violone Twelfth, 5 1/4 ft., 32 notes.
Violone, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Lieblich Flöte, 4 ft., 32 notes.
Mixture, 2 rks., 64 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 16 ft., 32 notes.
Bassethorn, 16 ft., 32 notes.
Tuba Mirabilis, 8 ft., 32 notes.
Trombone, 8 ft., 12 pipes.
Tromba, 8 ft., 32 notes.
Bassethorn, 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.
Tromba Clarion, 4 ft., 32 notes.

THE TALLAHASSEE CHAPTER of the American Guild of Organists offers a prize and performance at the Florida Composers' League convention for the best organ composition of moderate length and difficulty submitted by March 1, 1955. For details regarding the competition address Mrs. Ramona C. Beard, School of Music, Florida State University, Tallahassee, Fla.

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MRS. FROST LEAVES CHURCH
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Mrs. Mabel R. Frost has announced her resignation as organist and director of choirs at Epworth Methodist Church in Washington, D. C. At that church Mrs. Frost directed an adult choir of mixed voices, a children's group, a chorus of women, a men's choir and a young people's chorus. Many special musical events were presented under her direction. Mrs. Frost is well known in Washington as a recitalist and leader in musical circles.

Mrs. Frost has been organist of the Mount Vernon Place Methodist Church, Calvary Methodist, Trinity Methodist, the Douglas Memorial Methodist, the organist and choir director at the Georgetown Presbyterian Church and temporary organist of a number of large churches. She was organist of the former National Capital Oratorio Association, conducted by the late Dr. Albert W. Harned. Prior to world war 2 Mrs. Frost organized and directed the Sentinels' Male Quartet and the Vocalart Ladies' Trio in concert and radio.

For five years Mrs. Frost was secretary of the District of Columbia Chapter of the American Guild of Organists, but was compelled to decline the office of dean because of the pressure of many duties. She has served as secretary of the District of Columbia Federation of Music Clubs and has been a member of the board of governors of the Friday Morning Music Club. She is a charter member of the National Guild of Piano Teachers and holds a diploma from the American College of Musicians.

Mrs. Frost is the wife of Lieutenant Colonel Frank A. Frost, U.S.A.R., retired, and the mother of two daughters.

LAST MONTH'S REUTER advertisement carried a statement that the First Baptist Church, Richmond, Va., had purchased a Reuter organ. There is a two-manual in the Venable Street Baptist, Richmond, but the three-manual referred to in the advertisement should have been described as being at the Port Norfolk Baptist Church, Portsmouth, Va.

CHOIR OF 60 WILL BE HEARD
AT EVENSONG IN HINSDALE

The choirs of the Fox River Deanery in the Episcopal Diocese of Chicago will sponsor a festival evensong service Sunday, Nov. 7, at Grace Church, Hinsdale, Ill. The service will be sung by a group of sixty voices and the featured choral work will be the A.G.O. prize anthem, "We Sing to God," by John Leo Lewis, F.A.G.O., organist of Trinity Church, Aurora. Gordon Farndell of North Central College will play the prelude and James S. Dendy will be at the console for the service. The service will begin at 8 p.m.

THE THIRTIETH ANNUAL meeting of the National Association of Schools of Music will be held at the Statler Hotel, Los Angeles, Dec. 29 to 31. Having been designated by the National Commission on Accreditation as the body responsible for music standards on a national scope, the N.A.S.M. will be hosts to more than eighty schools of the Western area and also to representatives of the regional accrediting associations that will participate in the convention. Official delegates will include heads of 225 member schools, including conservatories of music, music departments of private colleges and schools of music of state universities.

A COMPLETE PERFORMANCE of Handel's "Messiah" as originally composed will be given at Emmanuel Church, Boston, Wednesday evening, Dec. 1. The size of the choir and orchestra will be similar to that of the first performance in Dublin April 13, 1742, with many of the arias sung in their first version. The choir of Emmanuel Church, a mixed group of twenty-two voices, will be the chorus and a similar number of instruments, including strings, oboes, bassoons, trumpets, timpani, harpsichord and organ, will be the orchestra. The edition to be used is the Coopersmith. Grover J. Oberle, F.A.G.O., organist of Emmanuel Church, will conduct the performance from the harpsichord in the eighteenth century tradition.

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WILLIAM BIRDWELL



WILLIAM BIRDWELL, organist-choir-master at Messiah Lutheran Church, Denver, Colo., has been appointed the first director of music at Messiah Church. Mr. Birdwell assumed his new duties Sept. 15. The first recital of the season, in commemoration of the church's fortieth anniversary, was played on the evening of Sept. 26. This was a Bach program, consisting of: Toccata in F major, Canzona in D minor and the E flat Trio-Sonata. Portions of the Magnificat were sung by Miss Beverly Christiansen and John Dyar. The final portion of the program was the baritone solo cantata "Ich will den Kreuzstab gerne tragen," sung by Mr. Dyar. Mr. Birdwell conducted the orchestra and James Bratton was organist.

FATHER WILLIAM J. FINN IS HONORED AT CHICAGO DINNER

The Rev. William J. Finn of New York, founder of the Paulist Choristers, was honored Sept. 29 at a golden jubilee dinner in the Lake Shore Club, Chicago. Attending were more than seventy of his former choristers, including Judge Emmet Morrissey of the Municipal Court and Judge John Keefe of the Probate Court. The oldest former choir boy was Al McDonnell, 87.

Father Finn founded the choir in 1904 and led it until 1918, when he was sent to New York to found a choir school.

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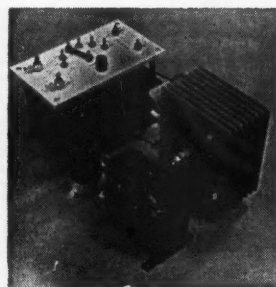
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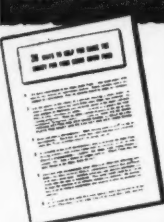
GREAT ORGAN.
Bourdon, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Flute Couverte, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Bombarde (from Swell), 16 ft.
Trompette (from Swell), 8 ft.
Clarion (from Swell), 4 ft.
Chimes.

SWELL ORGAN.
Principal, 8 ft., 68 pipes.
Harmonic Flute, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viole de Gambe 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 68 pipes.
Mixture, 4 ranks, 244 pipes.
Hautbois, 8 ft., 68 pipes.
Bombarde, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.
Viola, 8 ft., 68 pipes.
Cor de Nuit, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Violina, 4 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 68 pipes.
Piccolo, 2 ft., 68 pipes.
Tierce, 1 3/4 ft., 68 pipes.
Larigot, 1 1/2 ft., 68 pipes.
Septieme, 1 1/7 ft., 68 pipes.
Sifflöte, 1 ft., 68 pipes.
Cymbal, 3 ranks, 183 pipes.
Cromorne, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft.
Principal, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Still Gedeckt, 8 ft.
Quint, 5 1/2 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Doublette, 2 ft.
Harmonics, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

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Programs of Organ Recitals of the Month

Homer Humphrey, Boston—A recital was played by Mr. Humphrey Oct. 5 at the West Somerville, Mass., Congregational Church. He was assisted by Eunice W. Wilson, reader, and Christine L. Kinder, soprano. The program included: Fantasia, Op. 101, Saint-Saens; "Soeur Monique," Couperin; Prelude and Fugue in D major, Bach; "A Voice in the Desert," reading with music by Elgar; Gavotte, Martini; Minuet and Gigue, Handel; "Berceuse for an Autumn Night," Moret; "Reverie," Lemare; March Finale, Boellmann.

Roberta Bitgood, Riverside, Cal.—The Riverside-San Bernardino Chapter of the A.G.O. sponsored Dr. Bitgood in a recital Oct. 17 at St. George's Catholic Church in Ontario, Cal. Her program was as follows: Short Prelude and Fugue, Krebs; "Soeur Monique," Couperin; "In Thee Is Joy," "Come, Saviour of Our Race" and Toccata and Fugue in D minor, Bach; Four "Byzantine Sketches," Mulet; "Adoro Te Devote," Titcomb; "On the Evening of the Ascension of Our Lord," Benoit; "Bell Benedictus," Weaver; Antiphon 3, Magnificat 5 and Toccata on "Aye Maris Stella," Dupré.

Horace Douglas, Rome, N. Y.—Mr. Douglas played a recital in his home on a three-rank Wicks organ Sept. 25 for the Arthur Van W. Eltinge Music Guild. The program was as follows: Trio-Sonata in E minor, "By the Waters of Babylon" and Prelude and Fugue in F minor, Bach; Andante Sostenuto from "Symphonie Gothique," Widor; Allegretto, Wolstenholme; Toccata in A flat, Hesse.

Clarence Barger, Canfield, Ohio—Mr. Barger was heard Sept. 26 at St. Andrew's Episcopal Church in Washington Court House, Ohio. His program: Hymn-tune Prelude, "For All the Saints," Wehmer; Toccata and Pastoral, Pachelbel; Sinfonia, "God's Time Is Best" and "I Stand at the Threshold," Bach; Prelude and Fugue in C minor, Bach; Preludio from Ninth Violin Sonata, Corelli-Nevins; "Fireworks Music," Handel-Biggs; Rondo, Rinck-Dickinson; Festival Toccata, Fletcher.

Joseph Elliott, New York City—For his noonday recital at St. Paul's Chapel, Trinity Parish, Oct. 20 Mr. Elliott chose the following: Prelude, Jacobi; Allegro from Concerto 12, Handel; "Lied to the Ocean," Peeters; Allegro Maestoso from Sonata in G major, Elgar. Mr. Elliott played these numbers Oct. 6: Two Meditations, Ulysses Kay; "The Musical Clocks," Haydn; "St. Anne" Fugue, Bach.

Robert Arnold, New York City—Mr. Arnold, assistant organist at Trinity Church, gave the noonday recital at St. Paul's Chapel Oct. 13. His program: Prelude in G major, Bach; "The Fifers," d'Andrieu; "The Cuckoo," d'Aquin; "Rejoice Greatly, O My Soul" and "Leave Us with Thy Grace," Karg-Elert; "Elegie," Peeters.

Charles Ennis, New York City—Mr. Ennis, assistant organist of the Chapel of the Intercession, Trinity Parish, gave a recital Oct. 27 at St. Paul's Chapel. He played: "Ronde Française" and Chorale and Minuet from "Suite Gothique," Boellmann; "Cantilene Pascale," Benoit; Fantasia and Fugue in G minor, Bach.

Ralph Douglass, New York City—Mr. Douglass was heard in a recital Sept. 19 at the First Methodist Church, Astoria, N. Y. He was assisted by two vocal soloists. Organ numbers were as follows: "Grand Jeu," du Mage; "Toccata per l'Elevazione," Frescobaldi; "From God I Ne'er Will Turn," Buxtehude; Toccata, Muffat; "Beside Still Waters," Bingham; Pastoral and "Soliloquy," Rowley; "Fountain Reverie," Fletcher; "Sortie-Improvisation," Ferrari; Prelude and Fugue on "Victimae Paschali," Bimboni; "Evening Song," Bairstow; "Carillon," Murrill.

Harold Landis Abmyer, M.S.M., Fredericksburg, Va.—A recital was played by Mr. Abmyer Sept. 21 at the Fredericksburg Methodist Church. His program was as follows: Festival Fanfare, Wolff; Gavotte, Martini; "What God Does, That Is Well Done," Kellner; Prelude in E flat, Bach; Suite for a Musical Clock, Handel; "Eriete," Jongen; Toccata in D minor, Nevin; "Arabesque," Vierne; Allegro Maestoso from Sonata 3, Guilman; Antiphon 3, Dupré; Chorale in A minor, Franck. The recital marked the beginning of Mr. Abmyer's sixth year at that church.

Harold Heeremans, F.A.G.O., New York City—For his recital Oct. 10 at the First Unitarian Congregational Church, Brooklyn Heights, Mr. Heeremans chose: March from Symphony 1 and Andante Cantabile from Symphony 4, Widor; Toccata and Fugue in D minor, Bach; Scherzo, Gigout; "Lied," Vierne; Prelude and Fugue on "B-A-C-H," Liszt.

Thomas Curtis, Elyria, Ohio—Mr. Curtis was heard in a recital Oct. 3 at the First Congregational Church. He was assisted by Louise Curtis, soprano, and a group of string players. The program was as follows: Chaconne in D minor, Couperin; Arioso, Krebs; "A Lesson," Selby; Prelude and Fugue in G, Bach; Cantata, "Sicut Moses," Buxtehude; Three Sonatas, Mozart; "Litanies," Alain; "Agnus Dei," Bingham; Finale from Symphony 1, Vierne.

Dr. Harry E. Cooper, Raleigh, N. C.—The dedicatory recital on a three-manual Möller organ at the new First Baptist Church in Statesville, N. C., was played Oct. 3 by Dr. Cooper. His program was as follows: Introduction and Allegro from Concerto 13, Handel; Toccata and Fugue in D minor, Bach; Fantasia in A major, Franck; Toccata on "Vom Himmel hoch," Edmundson; "Christus Resurrexit," Ravanello; Pastorale from Sonata in D minor, Guilman; Etude for the Pedals Alone, de Bricqueville; "The Squirrel," Weaver; "Dreams," McAmis; "Song of Joy," Frysinger.

Theodore W. Ripper, Pittsburgh—A recital was played by Mr. Ripper Oct. 31 at North Side Carnegie Hall. His program: Allegro Pomposo, Roseingrave; Air with Variations, Martini; Flute Solo, Arne; Prelude on "Ein feste Burg," Walther; "Bell Benedictus," Weaver; Sonata 2, Mendelssohn; Berceuse and "Carillon," Vierne. For a dedicatory recital Oct. 22 at Zion Lutheran Church, Coraopolis, Pa., Mr. Ripper chose the following: "Psalm 19," Marcello; "Basse et Dessus de Trompette," Clerambault; Adagio from First Sonata, Mendelssohn; Flute Solo, Arne; "St. Anne" Fugue, Bach; "Bell Benedictus," Weaver; Intermezzi in G and in C, Schroeder; Prelude on "Ein feste Burg," Walther.

George L. Jones, Jr., Ph. D., Potsdam, N. Y.—Dr. Jones, a member of the faculty of Clarkson College, gave a recital Sept. 27 at Trinity Church, of which he is organist and choirmaster. The program consisted of the following: Toccata and Fugue in F, Buxtehude; "Wachet auf" and "Ach bleib bei uns," Bach; Trio-Sonata 1, Bach; Sonata 5, Mendelssohn; Cantilena from Sonata 11, Rheinberger; Sonata 2, Hindemith; "Les Bergers" from "La Nativité," Messiaen; "Carillon de Westminster," Vierne.

Marie L. Schumacher, New York City—Miss Schumacher and Holly E. Mertel, bass, will be heard in a recital Nov. 7 at St. Paul's Church, Westfield, N. J. Organ numbers will be as follows: Prelude and Fugue in C minor, Bach; Cantabile and "Piece Heroique," Franck; Two Antiphons and Prelude and Fugue in B major, Dupré.

Raymond Martin, Decatur, Ga.—For his recital Oct. 4 at Agnes Scott College Mr. Martin chose numbers representing seasons in the church year. His program was as follows: Prelude on "Hyfrydol," Vaughan Williams; "Magnificat," Dupré; "La Nativité," Langlais; "Symphonie de la Passion," de Maleingreau; Partita, "Auf, auf, mein Herz, mit Freuden," Peeters; Chorale Variations on "Veni Creator," Breydert; Paraphrase on the Te Deum, Dupré.

Wilma Hoyle Jensen, Mansfield, Pa.—A recital was played by Miss Jensen Oct. 8 at Straughn Auditorium, Mansfield State Teachers' College. Her program was as follows: Fugue in E flat, Bach; "Noel Grand Jeu et Duo," d'Aquin; "From God I Ne'er Will Turn Me" and Fugue in C, Buxtehude; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré; Prelude on "Pange Lingua," Edmundson; "The Tumult in the Praetorium," de Maleingreau; Symphonic Chorale, "Jesus, Still Lead On," Karg-Elert; "God among Us," Messiaen.

Robert C. Clark, Kansas City, Mo.—Mr. Clark, director of music at the Linwood Methodist Church, gave the following program at his church Oct. 1 for the Southwest Missouri annual conference of the Methodist Church: Concerto No. 10 in D, Handel; "Benedictus," Couperin; Prelude and Fugue in G major, Bach; Flute Solo, Arne; "Images," de Maleingreau.

Wilmer Hayden Welsh, Baltimore, Md.—Mr. Welsh, organist and choir director of the Mount Vernon Place Methodist Church, was guest organist at the Washington Cathedral Sunday, Oct. 3, following the service of evensong. His program included: Toccata in D minor, Johann Froberger; Partita, "Auf meinen lieben Gott," Buxtehude; Sonata No. 1, Paul Hindemith; "Mobile," Welsh; Passacaglia and Fugue in C minor, Bach.

Mildred Colt Robertson, Rochester, N.Y.—The following program was played by Mrs. Robertson, Sept. 16 in the Masonic auditorium, preceding a Christian Science lecture: Sonata in E minor, Rogers; Fantasia Pastorale, Frank Heffer; "Unto Us a Child Is Born," Bach; "Romance sans Paroles," Bonnet; "Psalm 18," Marcello; "Prayer" and Lullaby, Heffer.

Hampton Z. Barker, M.A., and Miss Lavergne Gaither, M.A.—Mr. Barker and Miss Gaither were presented in a joint recital at the close of the summer session at Teachers' College, Columbia University. Miss Gaither played: Fugue in E flat ("St. Anne"), Bach; Sixth Sonata, Mendelssohn; B minor Chorale, Franck; Sonatina, Sowerby. Mr. Barker played the following program: G major Fugue, Bach; Second Sonata, Mendelssohn; "Clair de Lune," Vierne; "Comes Autumn Time," Sowerby. Miss Gaither is college organist at Clark College, Atlanta, Ga. Mr. Barker, former organist of Ebenezer Baptist Church, Atlanta, recently was appointed college organist of Prairie View State College in Texas.

Mary Cheyney Nelson, Hampton, Va.—Mrs. Nelson gave recitals Aug. 29 at the First Presbyterian Church in Bluefield, W. Va., and Aug. 1 at Colby College in Waterville, Maine. Her program on both occasions was as follows: "Basse et Dessus de Trompette," Clerambault; "Von Gott will ich nicht lassen," Buxtehude; Prelude and Fugue in A minor, Bach; "Heralich thut mich verlangen" and "O Welt, ich muss dich lassen," Brahms; Pastoral, Franck; "Green-leaves," Purvis; "Ronde Française," Boellmann; Antiphon 3 and Magnificat 5, Dupré; Toccata Durufle.

Wallace Dunn, Wichita, Kan.—Mr. Dunn gave a recital Sept. 19 with James Fudge, baritone, and Robert Van Nuys, trumpeter. The program opened with Schütz's "Singet dem Herrn." Numbers played by Mr. Dunn were Bach's Prelude and Fugue in D major and Rowley's "Benedictus." Assisted by Mr. Van Nuys, he performed Purcell's Trumpet Tune.

Walter A. Eichinger, F.A.G.O., Seattle, Wash.—A dedicatory recital was played by Mr. Eichinger Sept. 22 at St. John's Anglican Church in Victoria, B. C. The program was as follows: Sinfonia, "We Thank Thee, God," Bach; Air and Gavotte, Arne; Prelude on a Melody by Gibbons, Willan; Fantasia and Fugue in G minor, Bach; "Stillness of Night," Chubb; Paraphrase on the Te Deum, Langlais; Suite on Sixteenth Century Hymn-tunes, McKay; Chorale in E major, Franck; Canon in B minor, Schumann; "Westminster Carillon," Vierne.

Mrs. Mildred L. Hendrix, Durham, N. C.—A recital was played by Mrs. Hendrix Oct. 3 at the Duke University Chapel, where she is organist. Her program was as follows: Fantasia in G minor and Three "Schübler" Chorale Preludes, Bach; Chorale in E major, Franck; "We Would All Be Joyful" and "With Sweet Joy," Pepping; First Movement, Sonata 2, Hindemith; "Carillon," Vierne.

Richard Branch, Texarkana, Ark.—The Texarkana Chapter, A.G.O., sponsored Richard Branch in a recital at the First Methodist Church July 9. His program was as follows: Prelude and Fugue in F sharp minor, Buxtehude; Partita on "Mein junges Leben hat ein End," Sweelinck; Toccata in F, Bach; Variations on "Veni Creator," Durufle; Pastoral, Roger-Ducasse; Scherzetto, Vierne; Toccata in B minor, Gigout.

Clyde Holloway, Texarkana, Ark.—The Texarkana Chapter, A.G.O., sponsored Mr. Holloway in a recital Aug. 22 at the First Methodist Church. His program included: Paraphrase on "Te Deum," Langlais; "I Call to Thee, Lord Jesus Christ," Bach; Toccata in C, Bach; Chorale in B minor, Franck; "Elegie," Peeters; Finale from First Symphony, Vierne.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital Oct. 30 at the Spreckels organ pavilion Mr. Brown chose the following: Grand Processional March, Rogers; Aria, Handel; Prelude and Fugue in A minor and Prelude and Fugue in B flat major, Bach; Allegro con brio from Sonata in C, Haydn; "Fountain Reverie," Fletcher; Offertory in G minor, Franck; Selections from "Oklahoma," Rodgers; "Water Music Suite," Handel.

George Norman Tucker, Kalamazoo, Mich.—Mr. Tucker, organist and choirmaster of St. Luke's Episcopal Church, will be heard in a recital Nov. 14 at Albion, Mich. He will be assisted by the Singing Lads, a group of boys from his choir at St. Luke's. Organ numbers will be as follows: "I Call to Thee, Lord Jesus," Prelude and Fugue in F minor and "Come, Sweet Death," Bach; Courante in D, Maurice Greene; "Chinese Boy and Bamboo Flute," Spencer; Andante from Concerto 1, Handel.

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JOHN M. THOMAS RETURNS TO
KANSAS POST FROM SERVICE

John M. Thomas has received notice of his separation from active military duty. He has been serving as a member of the enlisted staff of the Army Chaplain School, where he acted as organist and director of music. He also served as organist at the First Methodist Church, New Rochelle, N. Y., during the summer absence of C. J. Broadhead. Mr. Thomas will return to his position of organist and youth choir director at the First Methodist Church, Wellington, Kan., upon discharge from military duty.

Mr. Thomas has studied with W. Arnold Lynch of Wichita, Kan., and Harold Friedell of St. Bartholomew's Church in New York City. He was the Kansas contestant at the Southwest regional convention in Topeka in 1951 and attended the summer session of the Organ Institute at Austin, Tex., in 1952 before entering the service. Mr. Thomas holds the B.M. degree from Southwestern College, Winfield, Kan., and has done work at Union Theological Seminary in New York.

SUNDAY EVENING CONCERTS
BEGIN IN BRIDGEPORT, CONN.

The first Sunday evening musical service of the season at the United Congregational Church in Bridgeport, Conn., where Benjamin W. Lehn, M.M., is minister of music, took place Oct. 3. The works performed were Pergolesi's "Stabat Mater" and Vivaldi's "Gloria Mass." Mozart's Requiem is to be sung Nov. 7 and the program Dec. 5 will consist of "An American Organ Mass," Purvis; "Rejoice, Beloved Christians," Buxtehude, and "The Mass of St. Nicholas," Purvis. "The Messiah" is to be heard Dec. 12.

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**FESTIVAL OF MORAVIAN MUSIC
WITH DICKINSONS AS GUESTS**

A festival of Reformation music will be held Sunday evening, Nov. 7, in the First Methodist Church, Germantown, Philadelphia. The chancel and oratorio choirs of the church will be hosts to choirs from nine other Protestant churches who will join forces in the singing of some early American Moravian music, recently published and heard for the first time in this area. The choirs of the First Church are under the direction of Dr. W. Lawrence Curry, minister of music of the church. First Church choirs will be joined by: Jenkintown Methodist, Mrs. Lois Hedner director; Bala-Cynwyd Methodist, Dr. Elwood Arnold director; Springfield Methodist, Thomas Kraemer director; Broad Street Memorial Methodist, Howard Tussey director; Ambler Presbyterian, Thomas Barlow director; Carmel Presbyterian, Glenside, Charles D. Conner director; Wayne Presbyterian, Kenneth Simmons director; Beverly Hills United Presbyterian, Dr. Clyde Dengler director; Second Baptist of Germantown, Curtis York director; and the Beaver College glee club as the chorale choir under Dr. Curry's direction.

A feature of this program will be the appearance of Dr. and Mrs. Clarence Dickinson of New York City, who have made a national reputation in church music. In the last two years the Dickinsons have spent considerable time in Bethlehem, Pa., and Salem, N. C., where many of the early manuscripts of the Moravian settlers were to be found. In their research they unearthed many lovely religious works. The program at First Church will consist almost entirely of this Moravian music.

The organ prelude will find Dr. Dickinson at the console. The service itself will be played by Dr. Curry, who will accompany the choirs. A meditation on this early Moravian music will be delivered by Dr. Helen Dickinson.

**CHURCH MUSIC CONFERENCE
AT EARLHAM COLLEGE NOV. 6**

Earlham College, Richmond, Ind., announces its third annual church music conference, to be held Saturday, Nov. 6. A feature of the day is a hymn sing at 9 a.m. under the direction of Lawrence Apgar, associate professor of music at the college and acting head of the department of music. At 9:40 Professor Richard Gore of the College of Wooster will talk on basic factors in church music. At 11 there will be a panel discussion on "What Is Suitable Church Music?", using specific compositions in illustration. Among those assisting the panel will be the Rev. Norval Webb, minister, First Friends Meeting, Richmond, and the Rev. A. L. Kershaw, priest-in-charge, Holy Trinity Church, Oxford, Ohio; Wilberta Naden Pickett, minister of music, Reid Memorial United Presbyterian Church, Richmond, and Katherine Griffith, instructor of voice, Earlham College.

After luncheon will take place a demonstration of junior choir methods by Edward Johe, minister of music, First Congregational Church, Columbus, Ohio, using children from the choirs of St. John Lutheran Church, Richmond. Following this will be a talk by Professor Paul Schwartz of Kenyon College, Gambier, Ohio, on "Is Church Music Necessary?" Five clinic discussions will take place after a period for tea. The group will separate into those interested in organ, electronic instruments, piano, conducting and voice.

Following the evening meal there will be a group-sing of chorales, anthems and other music under the direction of Professor Gore. Luncheon and supper will be provided by the Earlham College cafeteria. Further information may be obtained by writing to Professor Apgar, A.A.G.O. (Ch.M.), at Earlham College.

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New Works for the Organ

Of real importance in the field of organ music is the appearance of a suite by one of the foremost contemporary members of the French school. Jean Langlais' "Folkloric Suite," just published by the H. T. FitzSimons Company in Chicago, is a set of five pieces: Fugue on "O Filii," "Legende de Saint Nicolas," "Cantique," "Canzona and Rhapsody on Two Noels. One thing which should be pointed out immediately is that all of these are within the grasp of an organist of ordinary proficiency. Many players shy away from contemporary works because they take it for granted that the technical demands will be extraordinary. This is not the case here. The second thing which should be pointed out is that this set of pieces is not radically "modern" either in harmony or rhythm.

There is not a piece in this collection which will not prove useful to the church organist. They are all works of musical merit and they are pleasing to hear. As will be seen from the titles, three of them are seasonal. The longest is the Rhapsody, which runs to nine pages. The others are from four to six pages. The Fugue is not of the "academic sounding" variety. The Canzona is based on the same theme used by Bach in the chorale "Through Adam's Fall." Two of the numbers are dedicated to noted American woman organists, Claire Coci and Catharine Crozier.

Whether you will be pleased by the latest published compositions of Virgil Thomson depends to a great extent upon the frame of mind in which you happen to be at the time you play or hear them. The two works under consideration are Numbers 2 and 3 of his Variations on Sunday-school Tunes, published in the St. Cecilia Series by H. W. Gray. Marilyn Mason is the editor and the titles are "There's Not a Friend Like the Lowly Jesus" and "Will There Be Any Stars in My Crown?" both of which are so-called "Gospel hymns." When Seth Bingham writes a spirited hymn prelude on a Lowell Mason tune, such as "Work for the Night Is Coming", one is pleased by his "off-the-cuff" treatment of the melody but there is never any doubt about Mr. Bingham's respect for the religious significance which the tune possesses for many people. Such is not the case with Mr. Thomson. For that reason these pieces will be considered inappropriate for church services by most people. In churches where the tunes are unknown they will naturally be meaningless and in churches where the tunes are still sung or remembered most people will consider these settings sarcastic and in poor taste. Nevertheless, Mr. Thomson is an important figure in American music and as musicians we can't overlook his contributions to the literature for the instrument. To be sure, his music has its amusing moments and no one can accuse him of being "dull." To include one or both of these sets of variations on a recital program as an interesting bit of contemporary Americana certainly will not be out of order anywhere.

The hymn prelude is becoming more and more popular among American organists and we have some worthy additions to this category from the H. W. Gray Company. "From the Western Church" is the title given by Garth Edmundson to seven preludes based on the following tunes: "In dulci Jubilo," "Jesu, Priceless Treasure," "Go to Dark Gethsemane," "At the Lamb's High Feast," "And Now, O Father," "Round Me Falls the Night" and "Praise to the Lord." There is a warmth of expression in these short numbers which should gain wide popularity for them. They are not difficult and are adaptable to nearly any organ.

The same publisher issues "Six Contemplations" by John Duro. They are described as "improvisations on familiar hymns for communion or general use." Each is only two pages in length and they are simpler musically than the Edmundson numbers. It is interesting to note the different manner in which the two composers treat "Go to Dark Gethsemane." Mr. Edmundson chose to make this his simplest and most unadorned setting, while in the Duro collection it receives a treatment which, while not complex, is slightly more involved than any of the others. Other tunes set by Mr. Duro are "Break Thou the Bread of Life," "Into the Woods My Master Went," "By

Christ Redeemed," "Bread of the World" and "Blest Feast of Love."

There are two hymn preludes in the St. Cecilia Series which are appropriate for the Christmas and Epiphany seasons. These are Richard Warner's Prelude on "Quem Pastores" and David Holden's Improvisation on "We Three Kings." The Warner number is divided into three short sectional expositions of the theme—a four-part harmonization, a two-part "invention" and a duet with running sixteenths over a pedal point. The Holden number is a little more pretentious. "Improvisation" is not a misnomer because it sounds like one, but this comment is not an adverse criticism; it sounds like a good one. We might suggest this number to organists of churches in which Christmas pageants are an annual event, to be used while the turbaned figures wend their way down the aisle in lieu of the sometimes painful vocal efforts of the wealthy but untalented magi.

C. F. Peters Releases Major Choral Work by Praetorius.

Michael Praetorius' chorale-concert "How Brightly Shines the Morning Star" is now available in a practical edition which has been included in the "Eulenburg Miniature Scores" series. This work is of major importance among the compositions of the first half of the seventeenth century. It furnishes convincing proof to those who maintain that the music of M. Praetorius richly deserves the high regard and popularity it enjoys today. The present edition of this impressive opus is based on the authentic version found in Friedrich Blume's complete edition of Praetorius' works. It was prepared for a broadcast by BBC and included in its series "History in Sound of European Music." Gerald Abraham served as general editor and the broadcast took place May 15, 1948. A recording has been included in the HMS series "The History of Music in Sound."

The edition, now available from the C. F. Peters Corporation of New York, was prepared by Hans F. Redlich of Cambridge, England. Dr. Redlich is a noted authority on music of the early baroque. He has worked particularly with the music of Monteverdi. His edition of "How Brightly Shines the Morning Star" is the first practical edition ever published of this chorale-concert. It follows strictly the rules and regulations for performance prepared for music of this type by Michael Praetorius himself. These rules he incorporated into his famous "Syntagma Musicum." According to these regulations, wherever instruments are not available for the accompaniment, the whole work may be performed *a cappella*, with soli and tutti alternating. One may also reduce the vocal parts to one single solo part and incorporate the other vocal parts into the instrumental accompaniment. The composition thus becomes an aria with orchestral accompaniment. In fact, unlimited interchangeability is possible between voices and instruments.

The music offers no technical difficulties, and many choral and instrumental ensembles will be able to read it at sight with relative ease. It is suitable for the concert stage, the church concert and the service. It is based on one of the most popular and beautiful of all chorales. The instrumentation, if used, calls for cornet or oboes 1 and 2, trombones 1 and 2, two bassoons, violins 1 and 2, cello, double bass, harpsichord and organ. The composition is early German baroque music of the first order. A good English translation has been added to the original German text. Dr. Redlich's preface is informative and scholarly; it quotes liberally from the writings of Michael Praetorius and will be of great help to students and conductors. We commend the publisher for putting this fine music at our disposal and we predict that it will soon be a "best seller" in the field of sacred choral music.

Second Volume of Flor Peeters' "Ars Organi".

Very few publications of organ music have been accorded the acclaim bestowed on the first volume of Flor Peeters' "Ars Organi". Throughout the organ world this volume was called a masterpiece of sound organ pedagogy and everywhere, particularly here in the U.S.A. and in Europe, teachers and students of organ have been looking forward to the publication of volume 2. The second volume has now been released by C. F. Peters Cor-

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poration, New York, and even a mere casual perusal will soon convince the teacher and student that part 2 substantiates the claims of those who pronounced "Ars Organi" a masterpiece. As he studies the contents of volume 2, many an organist will wonder what may still remain for volume 3, which is expected to come off the press during November.

Oddly enough, volume 2 includes very little verbal instruction. The music and its carefully prepared markings speak more eloquently than the words of a dictionary. Here we have pedagogy not only related but even elevated to the realm of an art. As one goes from page to page the task of playing the organ becomes more and more a pleasure.

Among the composers represented are: Bach, Brahms, Buxtehude, Couperin, Du Fay, Despres, Isaac, Kauffmann, Krebs, Obrecht, Pachelbel, Flor Peeters, Reger, Sweelinck, Titelouze, van der Kerckhoven, Walther and Zachow. The technical exercises include three-part playing, pedal exercises for toe and heel, three-part manual playing, three-part manual and pedal playing, trio studies, scales and arpeggios in the pedals. While the compositions at the beginning of the volume are simple, the remaining ones become increasingly difficult. The markings are clear and were manifestly chosen with care. The entire volume shows that it was prepared by one who is an expert pedagogue, an inspiring mentor and an

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MUSICAL EVENTS at the First Presbyterian Church in Detroit this season will include the Bach cantata, "Strike, Thou Hour," Mendelssohn's "Hymn of Praise," Faure's Requiem and the Heinrich Schütz "Christmas Story." These will be sung by the chancel choir and soloists. Several organ recitals will be presented by Gordon Young in connection with these.

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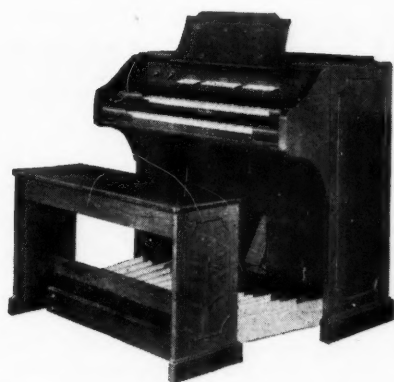
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MARIO SALVADOR WILL PLAY IN WICHITA FOR N.M.E.A. NOV. 3

Mario Salvador, well-known recitalist and organist of the St. Louis New Cathedral in St. Louis, Mo., will be heard Nov. 3 at St. Mary's Cathedral in Wichita, Kan. Mr. Salvador's recital will be played especially for the Kansas Provincial Unit of the National Music Educators' Association. The program will be as follows: Festival Postlude on "Veni Creator Spiritus," Van Hulse; Trumpet Tune, Purcell; Prelude and Fugue in B minor, Bach; Prelude on "Puer Natus Est Nobis," Campbell-Watson; "Matins," Vierne; Chorale in A minor, Franck.

Mr. Salvador gave a recital Oct. 11 at Holy Ghost Church in Knoxville, Tenn., under the auspices of the Knoxville Chapter of the A.G.O. He played these numbers: Festival Postlude on "Veni Creator Spiritus," Van Hulse; "Ave Maria," Schubert; Prelude and Fugue in A minor, Bach; Pastorale, Franck; Pedal Concert Study on "Salve Regina," Manari; Impromptu, Vierne; "Belgian Mother's Song," Benoit; Toccata, Widor.

The dedicatory recital on a three-manual Kilgen organ at St. Monica's Church, Philadelphia, is to be played by Mr. Salvador Nov. 28. This instrument was described in the February, 1954, issue of THE DIAPASON.

THE CHOIR OF THE FIRST Methodist Church of Hollywood, Cal., is sponsoring an anthem contest, to foster new church music. The winning composition will receive an award and will be presented by the church choir as a feature of a festival of fine arts to be held early next year. The choir of the Hollywood church, under the direction of Dr. Norman Soreng Wright, is widely known for its promotion of church music.



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RUTH-ESTHER HILLILA



Miss RUTH-ESTHER HILLILA, daughter of the late Rev. Hugo M. Hillila, and a member of the Boston Chapter of the American Guild of Organists, has moved to Painesville, Ohio, where she is organist at Zion Lutheran Church. Miss Hillila also teaches vocal music at the Eastlake Junior High School, where she has a special boy choir of sixty voices.

Miss Hillila received a B.S. degree in music education from Northern Michigan College in 1949 and an M.A. in church music from Boston University in 1951. After that she continued her studies in the musicology department at Boston University. At Boston U. she sang in the Choral Art Society and studied boy choir training with Francis Snow, organ with Samuel Walter and liturgical music with Everett Titcomb. Her major professor was H. Augustine Smith. In the fall of 1952 she was awarded a stipend by the Church of Finland to do research in church music in Finland. During the year and a half spent there she studied organ at the Sibelius Academy with Elis Martenson.

Miss Hillila is also a flutist, having studied in the United States with James Doling of Cleveland, Laurent Torno of the St. Louis Symphony and George Madsen of the Boston Symphony. She gave eighteen flute and organ programs in Finland and Sweden, from Helsinki, the capital of Finland, as far north as Lapland. In March 1953, Miss Hillila founded the first boy choir in Finland as an experiment. In June it became the choir of the cathedral in Helsinki and a three-

weeks choir camp was held for thirty-five boys. In the fall the choir, "Cantores Minores", sang with the Helsinki Symphony under the direction of Tauno Hannikainen (formerly with the Duluth and Chicago Symphonies), and on Christmas day they sang Bach's Christmas cantata "Uns ist ein Kind geboren" in the cathedral.

POPE PIUS APPROVES USE
OF MODERN CHURCH MUSIC

Official approval of the incorporation of modern tendencies and techniques in the music of the Roman Catholic Church was voiced Oct. 4 in a papal "breve" sent by Pope Pius XII to Theodor Cardinal Inntzer in connection with the opening in Vienna of the second international congress for Catholic church music.

The congress was held partly in honor of Pope Pius X, whose "Motu Proprio" reforming Roman Catholic Church music was issued fifty years ago. Delegates from some twenty nations attended the gathering. One was Abbe Eustache Byusa, a native priest from Ruanda-Urundi in the Belgian Congo, whose mass incorporating motives from the Negro songs of his homeland was performed in the Franciscan church as one proof that the church is willing to draw its music from new sources.

The congress met for one week. One of the participants in the discussions of Eastern church music was Professor Eric Werner of New York City.

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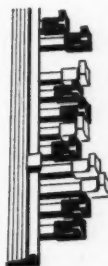
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SALEM CHURCH DEDICATES
MÖLLER IN MINNEAPOLIS

The three-manual Möller organ at Salem English Lutheran Church in Minneapolis, Minn., was dedicated Sept. 19 with a recital by Rupert Sircom, organist of the Westminster Presbyterian Church in the same city. This instrument was described in the September issue of THE DIAPASON. For his program Mr. Sircom chose the following numbers: Chorale Prelude, "Come Holy Ghost, Lord God" and Aria, "Slumber, Beloved," Bach; Meditation in Ancient Tonality, Grace; Two Preludes on Plainchant Melodies, Willan; Postlude on "Martyrs," Grace; Festival Prelude on "A Mighty Fortress," Faulkes; Scherzo from Symphony 2, Vienne; Two Antiphons, Dupré; "Song of May," Jongen; "Piece Heroique," Franck. The dedicatory sermon was preached by the Rev. William P. Christy, D. D.

WILLIAM BEST HAS BEEN appointed an instructor in music at Bethune Cookman College, Daytona Beach, Fla. Mr. Best received his master of music degree from the American Conservatory of Music, Chicago, where he was an organ student of Edward Eigenschenk. Mr. Best served as organist of churches in the Chicago area before going to Daytona Beach. At the time that he left he was organist at Ebenezer Baptist Church, Chicago. At present he is also serving as organist of St. Timothy Episcopal Church, in addition to his duties at Bethune Cookman College, where he instructs classes in organ, piano, theory and music education.

HAROLD HEEREMANS, F.A.G.O., organist and choirmaster of the First Unitarian Congregational Church in Brooklyn Heights, N. Y., became a grandfather Sept. 13 when his daughter, Mrs. James Grew Angell, gave birth to a son, Christopher Buckley. Mrs. Angell is the former Carol Ruth Heeremans.

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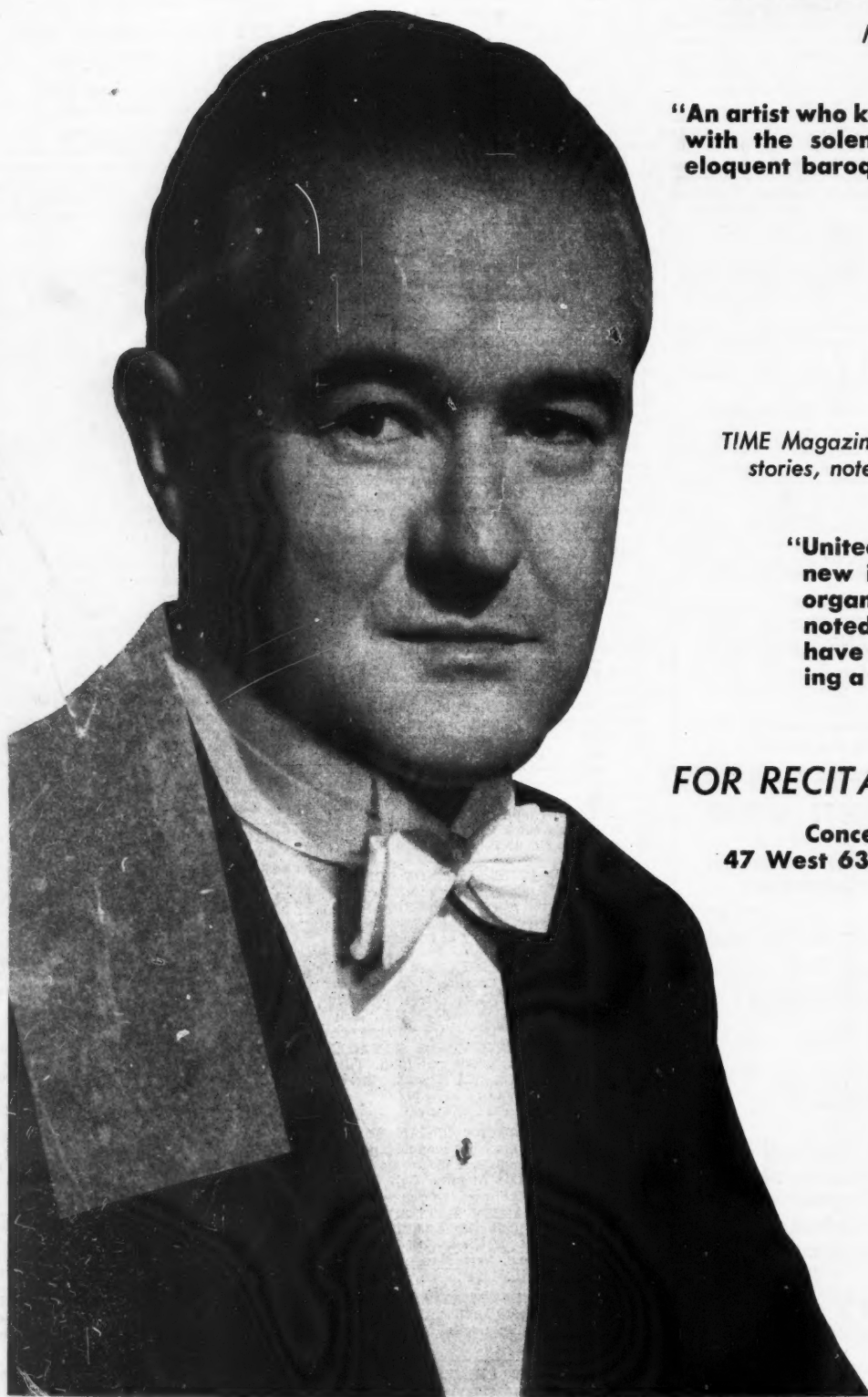
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